BEIRLY'S

SONG TRIUMPHS

FOR Singing Classes, Conventions and Societies.

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ALFRED BEIRLY,
PUBLISHER.

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Mr. N. E. Byers.

BEIRLY'S

SONG TRIUMPH.

A Practical, Well-Graded Work for the use of

Singing Classes,
Conventions,
Societies and
Song Festivals.

Containing
Elementary and Practical Exercises,
Glees, Choruses and Anthems.

PUBLISHER:

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PREFACE.

BEIRLY'S SONG TRIUMPH is cheerfully submitted to the music public generally, confidently believing that the work will be kindly received and judged according to its merits.

The Author.

NOTICE.

For introducing and pushing the "**SONG TRIUMPH**" special low rates are offered to Singing Class Teachers and Conductors of Musical Conventions and Festivals, providing they can establish their claim to such positions.

The Publisher.

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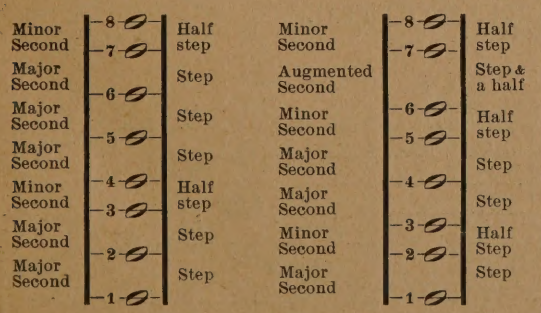
Elementary Studies in Music.

1. MUSIC is the language of the emotions.
2. The musical language is composed of sound.
3. Sound is any thing audible.
4. A sound becomes a tone when its pitch is perceptible.
5. Pitch pertains to highness or lowness of tone.
6. Every tone has three properties, viz: *Length*, *Pitch* and *Power*.
7. Length implies *duration*—long or short.
8. Pitch implies *elevation*—high or low.
9. Power implies *force*—loud or soft.
10. *Length*, *Pitch* and *Power* are the three general departments in music.
11. The department of "tone-length," its name, representation, etc., is called *Rhythmics*.
12. The department of "tone-pitch" is called *Melodics*.
13. The department of "tone-power" is called *Dynamics*.

DIATONIC SCALES.

14. A DIATONIC SCALE is a family of tones arranged in consecutive order from key tone to key tone, and numbered from the lowest tone upward.
15. Intervals called *seconds* exist between the adjoining tones of diatonic scales.
16. Of the interval known as the "second," there are three kinds, namely:
Minor—(lesser) second.
Major—(greater) second, and
Augmented—(enlarged) second.
17. The following example shows the order of intervals from tone to tone in the diatonic scales, giving names for the same.

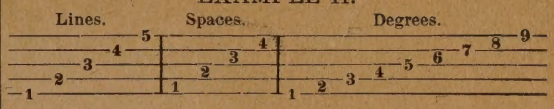
EXAMPLE I.



THE STAFF.

18. The staff is a character upon which tone-pitch is represented. It is composed of five parallel horizontal lines and the spaces between them; each line and space being termed a *degree*.

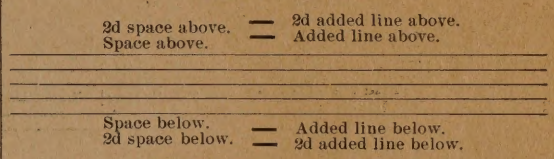
EXAMPLE II.



ENLARGED STAFF.

19. For extended tone representation, the staff is enlarged by adding short lines below or above it, according to requirements; such lines are called *added* or *leger* lines.

EXAMPLE III.



MUSICAL ALPHABET.

20. The musical alphabet consists of the letters A, B, C, D, E, F and G; these are called *absolute pitch* names.

CLEFS, OR VOICE SIGNS.

21. Characters called *clefs* give the letters a fixed position upon the staves; of these there are three kinds in common use, viz:

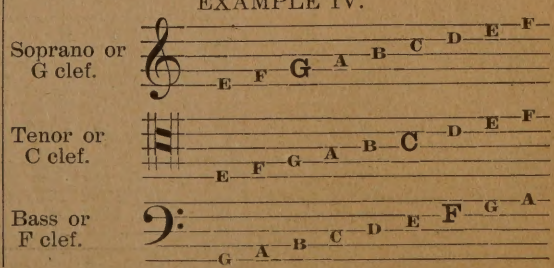
The Soprano or G clef

The Tenor or C clef

The Bass or F clef

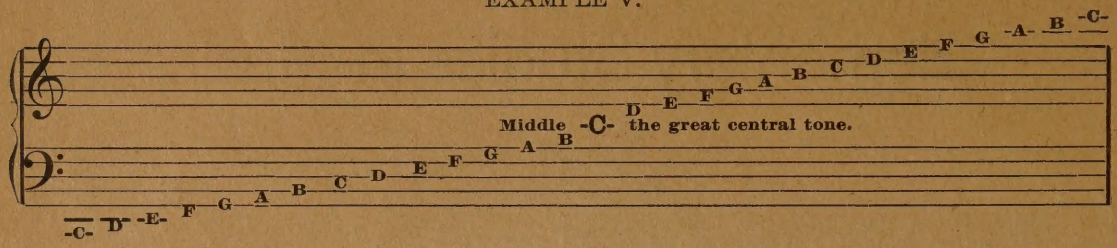
22. Clefs also prepare the staves for the different voices. The position of the letters under the Soprano and Tenor clefs is the same; while under the Bass clef we find them located two degrees lower.

EXAMPLE IV.



23. Illustrating the Soprano and Bass staves jointly, the letters are shown in their continuous order.

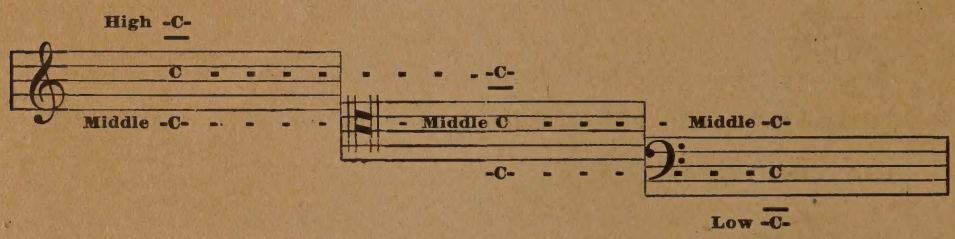
EXAMPLE V.



NOTE.—When the staff was first formed, and for many years after, it consisted of *eleven long lines*, with *Do*, or *one* of the fundamental key, the key of C, located upon the *middle line;* later on this was found to be too confusing, and the middle line was reduced to a *short*, or leger line; hence the position of *Do* on the *short* line in the key of C.

24. The following example shows the relative position of the three clefs.

EXAMPLE VI.



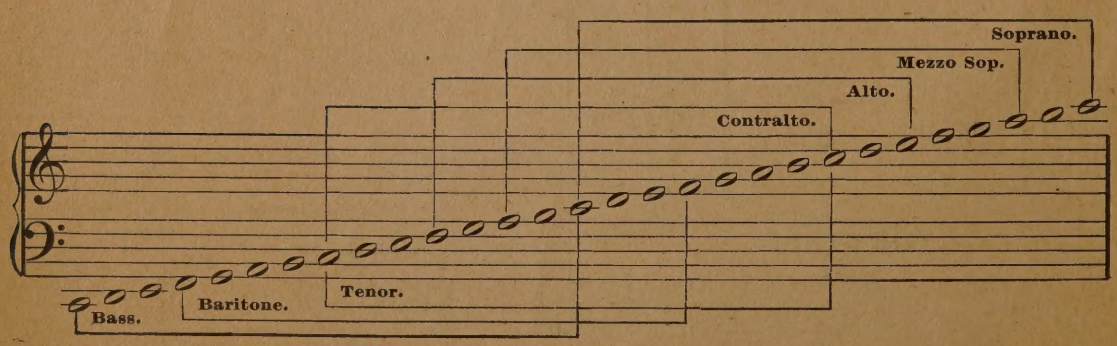
THE HUMAN VOICE.

25. The following is a complete classification of the voice.

VOICE NAMES.	Female.	Soprano, the highest voice. Mezzo Sop., the medium voice. Alto, the deep voice. Contralto, the very deep voice.
	Male.	Tenor, the high voice. Baritone, the medium voice. Bass, the deep voice.

VOICE COMPASS ILLUSTRATED.

EXAMPLE VII.



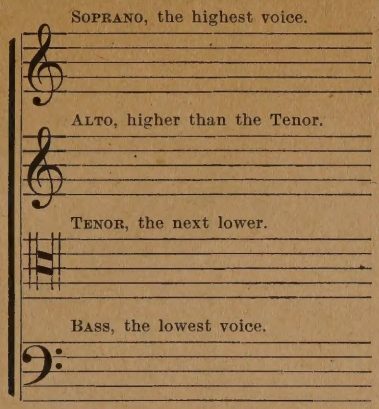
THE SCORE.

26. When two or more staves are connected by a *brace*, they form what is known as a *score*.

NOTE.—The following illustration of a *four-part score* shows the staves prepared by the proper clefs for four-part singing, viz: Soprano, Alto, Tenor and bass.

EXAMPLE VIII.

The Brace.



Department of Rhythmics.

NOTES AND RESTS.

27. Characters called notes ( ) indicate tone-length.

28. Charaters called rests ( ) indicate silence.

29. Notes or rests have relative value only. There are seven varieties of notes and rests in general use.

30.

The Double Whole note	‖▱‖	and Double Whole rest	‖▬‖
The Whole note	▱	and Whole rest	▬
The Half note	𝅗𝅥	and Half rest	𝄼
The Quarter note	♩	and Quarter rest	𝄽
The Eighth note	♪	and Eighth rest	𝄾
The Sixteenth note	𝅘𝅥𝅯	and Sixteenth rest	𝄿

TABLE OF NOTES.

31. A Double Whole note ‖▱‖ is equal in value to two Whole notes ▱▱

A Whole note ▱ is equal in value to two Half notes, 𝅗𝅥 𝅗𝅥

or four Quarters, ♩ ♩ ♩ ♩

or eight Eights, ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

or sixteen Sixteenths 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯

BARS AND MUSICAL MEASURE.

32. A Bar is a line placed perpendicularly upon the staff.

Two kinds are in common use, viz: Light (|) and Heavy bar (▌)

33. The Light Bar is used to divide notation into measures: also to indicate the strong pulse or accented part of the measure, the one right after the bar.

34. The Heavy Bar is used to divide music into strains and phrases.

35. Two Heavy Bars form a *close*, indicating the end of a composition.

EXAMPLE IX.

36. A fraction ($\frac{2}{4}$) or measure sign placed at the beginning of a piece of music shows by its numerator* how many pulses there are in each measure so indicated; and by its denominator the kind of notes adapted and performed to each pulse.

37. The seven varieties of measure are: Double, Compound Double, Triple, Compound Triple, Quadruple, Compound Quadruple, and Sextuple.

38. "A Measure is a group of two or more regularly recurring pulsations." Accent is a *stress of voice.*

39. Double measure has *two* pulses, with accent on the first pulse.

40. Compound Double measure has *two* pulses, with accent on the first pulse.

41. Triple measure has *three* pulses, with accent on the first pulse.

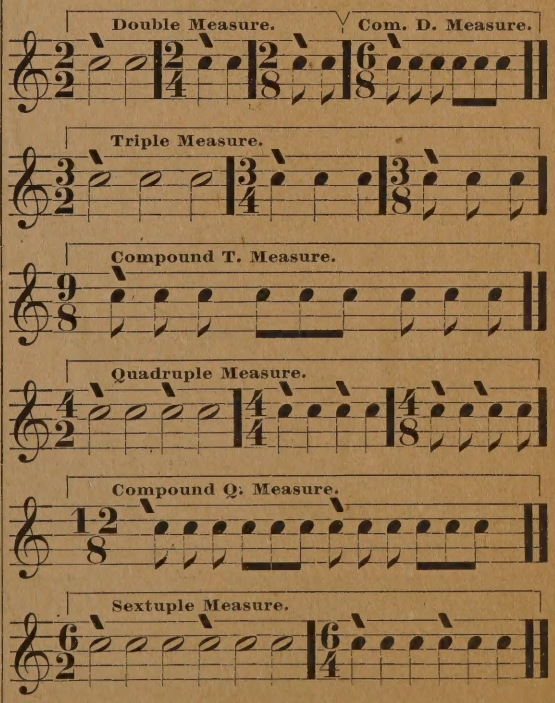
42. Compound Triple measure has *three* pulses, with accent on the first pulse.

43. Quadruple measure has *four* pulses, with accent on the first and third pulses.

44. Compound Quadruple measure has *four* pulses, with accent on the first and third pulses.

45. Sextuple measure has *six* pulses, with accent on the first and fourth pulses.

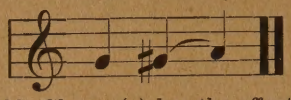
46. In beating time the motions are:
For Double measure—*Down, up.*
For Compound Double measure—*Down, up.*
For Triple measure—*Down, right, up.*
For Compound Triple measure—*Down, right, up.*
For Quadruple measure—*Down, left, right, up.*
For Compound Quadruple measure—*Down, left, right, up.*
For Sextuple measure—*Down, left, left, right, up, up.*



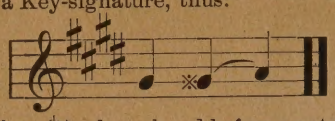
* Except in varieties known as *Compound measure*, where the numerator indicates a certain number of notes to the measure.

SHARPS, FLATS AND CANCEL.

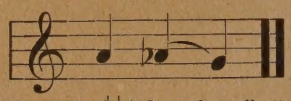
47. A Sharp, (♯) when placed before a note indicates a new tone and pitch one half-step higher, the tendency of which is upward, thus:



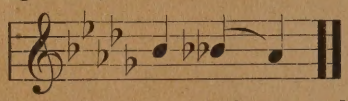
48. A Double Sharp (𝄪) has the effect of a sharp, (♯) and is only employed upon degrees affected by sharps in a Key-signature, thus:



49. A Flat, (♭) when placed before a note indicates a new tone and pitch one half-step lower, the tendency of which is downward, thus:

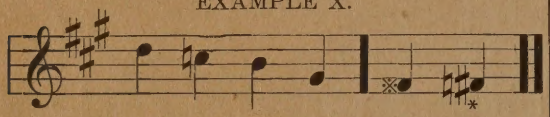


50. A Double Flat (𝄫) has the effect of a flat, (♭) and is only employed upon degrees affected by flats in a Key-signature, thus:

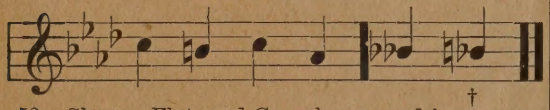


51. A Cancel, (♮) when placed upon a degree affected by a sharp or flat in or out of a signature, cancels (counteracts) the effect of either. It also cancels the effect of the double sharp and double flat. See Examples.

EXAMPLE X.



EXAMPLE XI.



52. Sharps, Flats and Cancels are used in transposition to properly arrange the intervals in scales and keys; hence become "*signatures*" for the keys.

Department of Melodics.

SCALES.

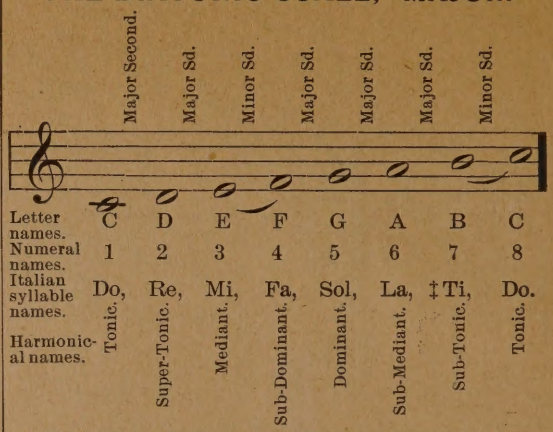
53. Locating tone *one*, the lowest member of a tone-family or scale upon any degree of the staff, determines the letter upon that degree a *Key-letter*, and note and tone corresponding, a *Key-note* and *tone*.

54. A Major Scale is so named because certain intervals in it are *major*;—greater by one half-step than corresponding ones in a Minor Scale.

55. A Minor Scale is so named because certain intervals in it are *minor*;—lesser by one half-step than corresponding ones in the Major Scale. (See Ex. I. Page 3.)

56. A Chromatic Scale is so named because the chromatic (*color*) tones were written in colors, before sharps and flats were introduced in music.

THE DIATONIC SCALE,—MAJOR.

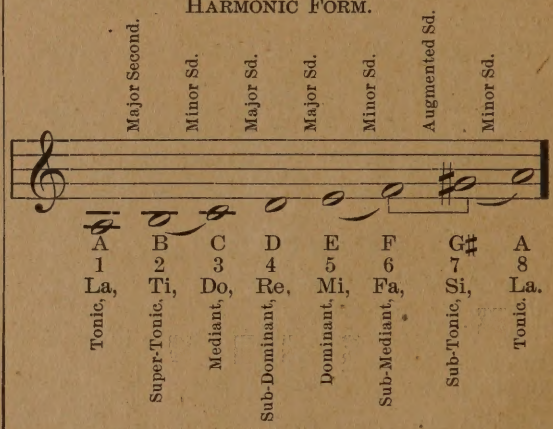


57. Every Major Key has its relative Minor, the Key-note and Key-letter of which are found three degrees lower than those of the Major.

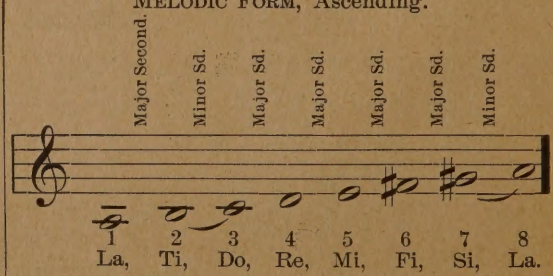
58. *A Major Key and its relative Minor always have the same signature.*

THE DIATONIC SCALE,—MINOR.

HARMONIC FORM.



MELODIC FORM, Ascending.

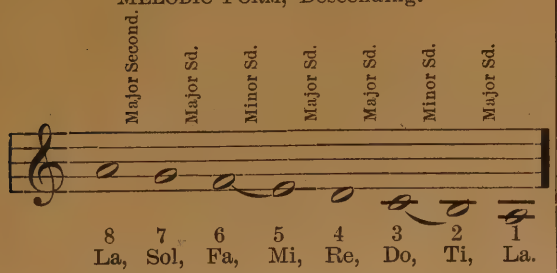


* In example X, last note, the cancel destroys the effect of the double sharp preceeding it, *and the F♯ in the signature.* To restore the degree again to *F♯*, a sharp is placed *after* the cancel.

† In example XI, last note, the cancel destroys the effect of the double flat preceeding it, *and the B♭ in the signature.* To restore the degree again to *B♭*, a flat is placed *after* the cancel.

‡ The syllable "Ti" for seven of the major scale is preferred, as "Si" has its legitimate place in the minor & chromatic scales.

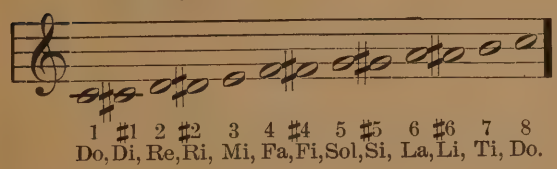
MELODIC FORM, Descending.



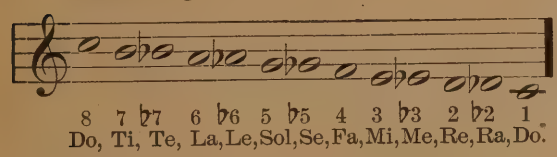
CHROMATIC SCALE.

59. The Chromatic Scale is composed of diatonic and chromatic tones recurring in a consecutive order by *half-steps* from key-tone to key-tone.

Ascending.



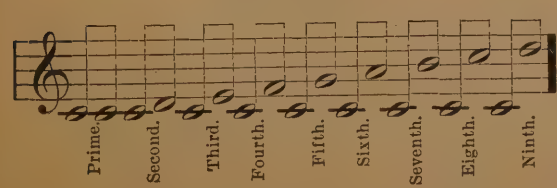
Descending.



INTERVALS.

60. Two tones represented on the same degree of the staff are called a Prime.
61. An interval involving two consecutive degrees of the staff is called a Second.
62. An interval involving three consecutive degrees is called a Third.
63. An interval involving four consecutive degrees is called a Fourth.
64. An interval involving five consecutive degrees is called a Fifth.
65. An interval involving six consecutive degrees is called a Sixth.
66. An interval involving seven consecutive degrees is called a Seventh.
67. An interval involving eight consecutive degrees is called an Eighth or Octave.
68. An interval involving nine consecutive degrees is called a Ninth.

ILLUSTRATION.



Department of Dynamics.

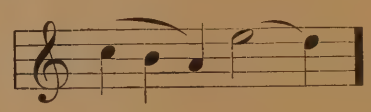
69. Dynamics is the department treating of the various degrees of power, of which there are five, viz:

Pianissimo, or *pp*, indicating a very soft tone.
Piano, or *p*, indicating a soft tone.
Mezzo, or *m*, indicating a medium tone.
Forte, or *f*, indicating a loud tone.
Fortissimo, or *ff*, indicating a very loud tone.

---

70. The Tie (⌒ or ‿) is a curved line used to connect two or more notes on the same degree of a staff, thus:

71. The Slur (⌒ or ‿) is a curved line used to connect two or more notes on different degrees of a staff, thus:

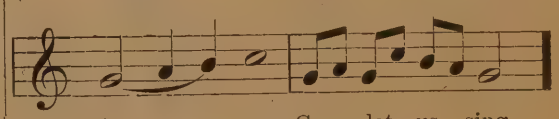


RULES FOR APPLYING WORDS TO MUSIC.

RULE FIRST: Apply one syllable of the words to each note in the music.

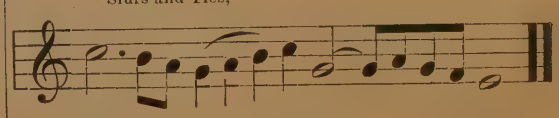
RULE SECOND: In instances of tied or slurred notes, apply one syllable of the words to as many notes as are thus connected.

Slurred. Slurred by connecting the stems.



A - - - men. Come, let us sing.

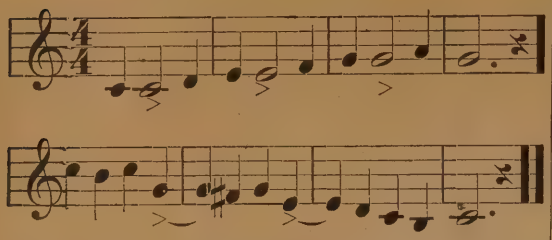
Slurs and Ties,



Hal - le - lu - jah, A - - - men.

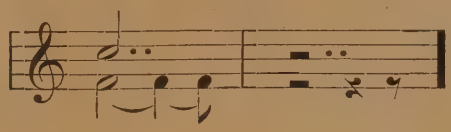
72. A note commencing on an *unaccented* part and extending over two or more parts of a measure is called syncopated, and should be accented.

SYNCOPATION.



73. A Dot (.) represents one half the time-value of a note or rest after which it appears.

74. A Double Dot (..) represents one half and one quarter of a like time-value.



75. The Repeat Sign indicates the repetition of a phrase or strain. Appearing to the *left* of a bar the strain immediately preceeding it is repeated. Appearing to the *right* of a bar the strain following it is repeated.

76. The Brace or is used to connect two or more staves, forming them into a *score*.

77. A score is an orderly assemblage of the parts of a vocal or instrumental composition.

78. *Fortzando* or *fz* / *Sforzando* or *sfz* or > a strong attack with sudden diminishing in power.

79. *Crescendo* or *Cres.* or < a gradual increase of power.

80. *De Crescendo* or *Decres.* / 81. *Diminuendo* or *Dim.* or > a gradual decrease of power.

82. *Swell* or <> increase and diminish.

83. *A Tempo*, in time.

84. *Accelerando* or *Accel.*, gradually quickening the movement.

85. *Ritardendo* or *Rit.*, / 86. *Rallentando* or *Rall.*, gradually delaying the movement.

87. *Ad Libitum* or *Ad lib.*, at pleasure.

88. *Fine*, the end.

89. *Da Capo al Fine* or *D. C.*, from the beginning to the word *Fine* or end.

90. *Dal Segno* or *D. S.*, from the sign (:S:) to the word *Fine* or end.

91. *The Hold and Pause* (𝄐 or 𝄑) when placed over or under a note, denotes that the tone so effected shall be prolonged to the best possible effect; when placed over or under a rest, a bar, or the space between two notes, it denotes silence to the best possible effect.

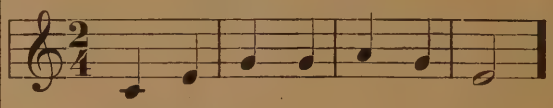
92. A curved line ( ) or *Legato* mark when placed over or under a group of notes indicates smoothness.

93. *Dots* (•••) when placed over or under notes indicate short or detached tones; such effect is called *Semi Staccato*.

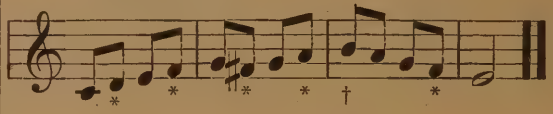
94. *Dots elongated* (ᵀᵀᵀᵀ) when placed over or under notes indicate very detached tones; such effect is called *Staccato*.

95. For giving grace or embellishment to melody, tones are frequently introduced which are foreign to the harmony. Such tones are called *Appoggiaturas* or *Fore Notes* when they precede the principal tones, and *Passing Notes* when they follow the principal tones.

PRINCIPAL TONES.

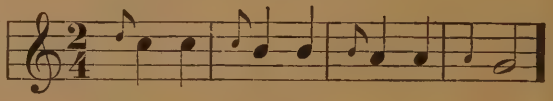


* Passing Notes. † Fore Note.

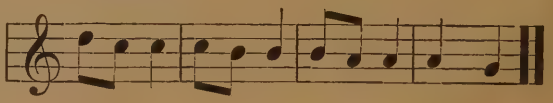


Long Appoggiaturas.

Written.

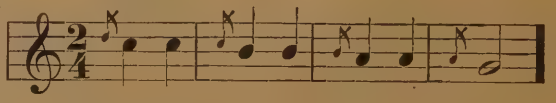


Performed.

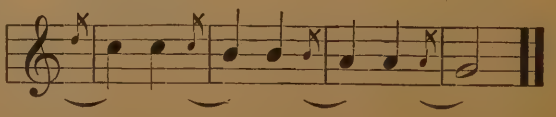


Short Appoggiaturas.

Written.



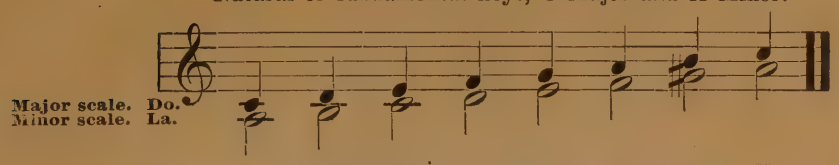
Peformed.



MAJOR AND MINOR SCALES FOR ALL THE KEYS IN MUSIC.

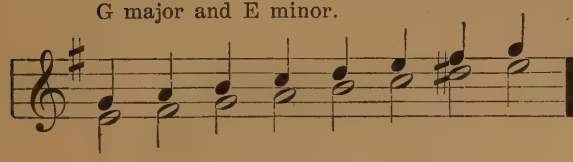
Each Key signature indicates *two Keys*, a Major and its Relative Minor.

Natural or fundamental keys, C Major and A Minor.

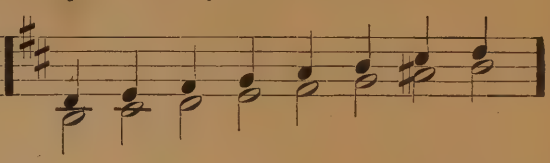


TRANSPOSITIONS IN SHARPS.

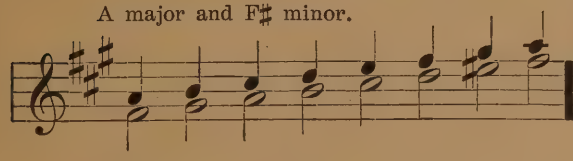
G major and E minor.



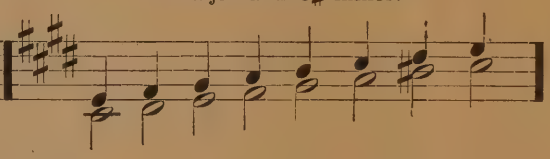
D major and B minor.



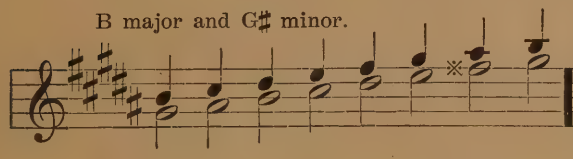
A major and F♯ minor.



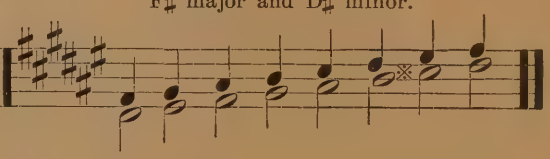
E major and C♯ minor.



B major and G♯ minor.

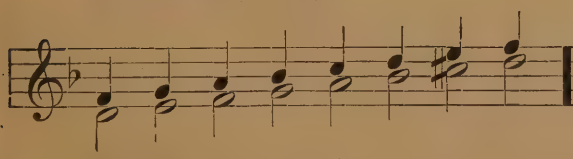


F♯ major and D♯ minor.

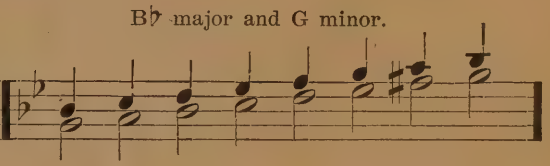


TRANSPOSITIONS IN FLATS.

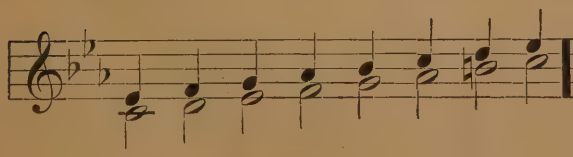
F major and D minor.



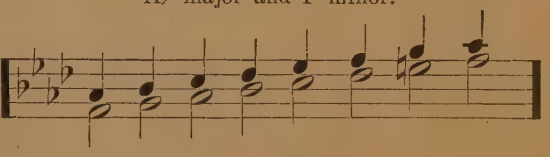
B♭ major and G minor.



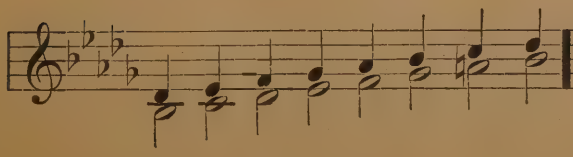
E♭ major and C minor



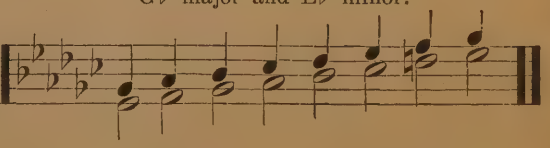
A♭ major and F minor.



D♭ major and B♭ minor.



G♭ major and E♭ minor.

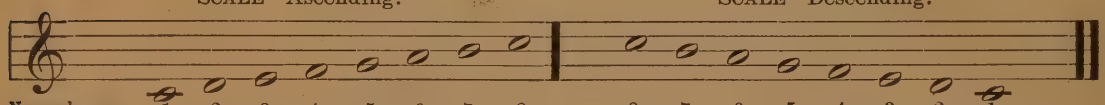


Practical Exercises.

TO THE TEACHER.—In the introduction and development of the following practical exercises, endeavor to be *thorough* in all particulars. Post yourself well on all points by carefully reading over and studying the preceding (Elementary) pages of this work. During lesson hours call the attention of your pupils to such paragraphs and illustrations as will assist in the development of the subject under consideration.

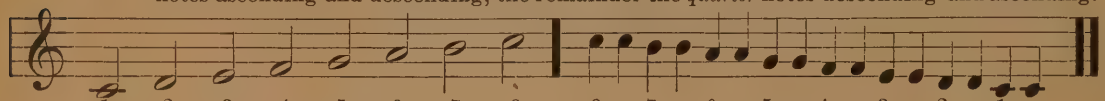
No. 1. Explain the scale, key-note and key-letter, staff, Soprano or G clef, heavy bar and the close; also the letters, numeral and syllable names, reciting and practicing each carefully.

Scale—Ascending. Scale—Descending.



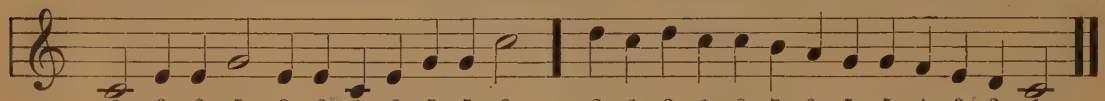
Numeral names.	1	2	3	4	5	6	7	8.	8	7	6	5	4	3	2	1
Syllable names.	Do,	Re,	Mi,	Fa,	Sol,	La,	Ti,	Do.	Do,	Ti,	La,	Sol,	Fa,	Mi	Re,	Do.
Letter names.	C	D	E	F	G	A	B	C.	C	B	A	G	F	E	D	C.

No. 2. Explain the half note and quarter note; simultaneously let a part of the class sing the *half* notes ascending and descending, the remainder the *quarter* notes descending and ascending.



1	2	3	4	5	6	7	8.	8	7	6	5	4	3	2	1.
Do,	Re,	Mi,	Fa,	Sol,	La,	Ti,	Do.	Do,—	Ti,—	La,—	Sol,—	Fa,—	Mi,—	Re,—	Do.—

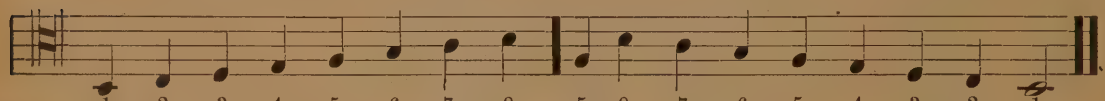
No. 3. *Eight* of a scale becomes *one* to all tones above it; *one* becomes *eight* to all tones below it.



1	3	3	5	3	3	1	3	5	5	8.	2	1	2	1	8	7	6	5
Do,	Mi,—		Sol,	Mi,—		Do,	Mi,	Sol,—		Do.	Re,	Do,	Re,	Do,	Do,	Ti,	La,	Sol,

5	4	3	2	1.			
Sol,	Fa,	Mi,	Re,	Do.			

No. 4. Explain the Tenor or C clef; that the letters have the same staff-position as under the G clef.

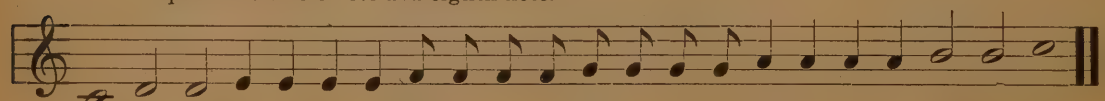


1	2	3	4	5	6	7	8.	5	8	7	6	5	4	3	2	1.
Do,	Re,	Mi,	Fa,	Sol,	La,	Ti,	Do.	Sol,	Do,	Ti,	La,	Sol,	Fa,	Mi,	Re,	Do.
C	D	E	F	G	A	B	C.	G	C	B	A	G	F	E	D	C.

No. 5. Explain the Bass or F clef, and the changed letter-positions under this clef as compared to the Soprano and Tenor clefs.

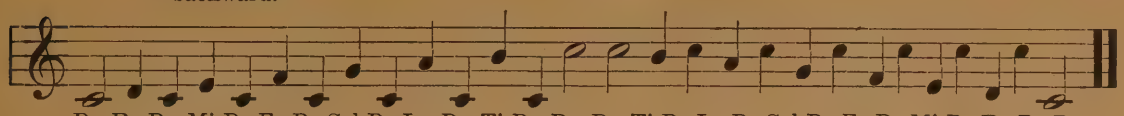
1	2	3	4	5	6	7	8.	8	7	6	5	4	3	2	1.
Do,	Re,	Mi,	Fa,	Sol,	La,	Ti,	Do.	Do,	Ti,	La,	Sol,	Fa,	Mi,	Re,	Do.
C	D	E	F	G	A	B	C.	C	B	A	G	F	E	D	C.

No. 6. Explain the whole note and eighth note.



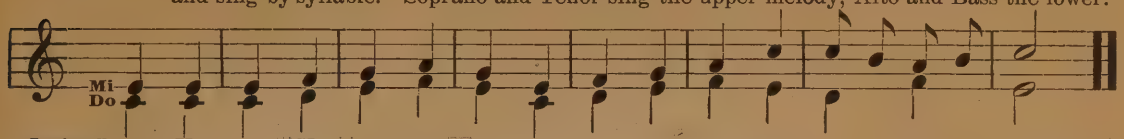
Do, Re,.... Mi,..... Fa,..... Sol,..... La,..... Ti,... Do.

No. 7. Explain a musical interval (see page 7); practice this exercise frequently, both forward and backward.



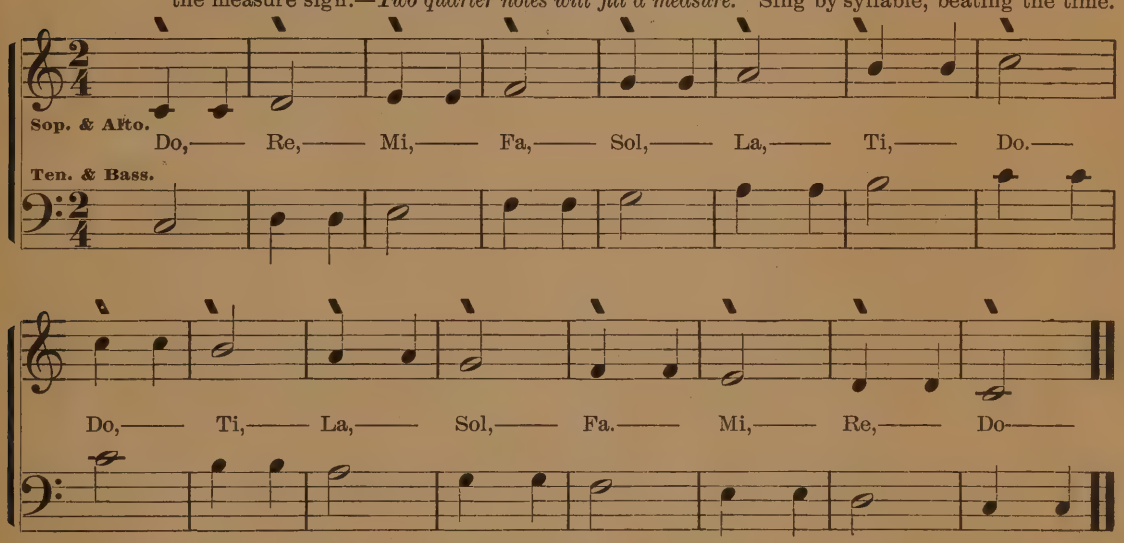
Do, Re, Do, Mi, Do, Fa, Do, Sol, Do, La, Do, Ti, Do. Do, Ti, Do, La, Do, Sol, Do, Fa, Do, Mi, Do, Re, Do, Do.

No. 8. Explain a Duet, and the bar (light), used to divide notation into measures. Beat the time, and sing by syllable. Soprano and Tenor sing the upper melody, Alto and Bass the lower.

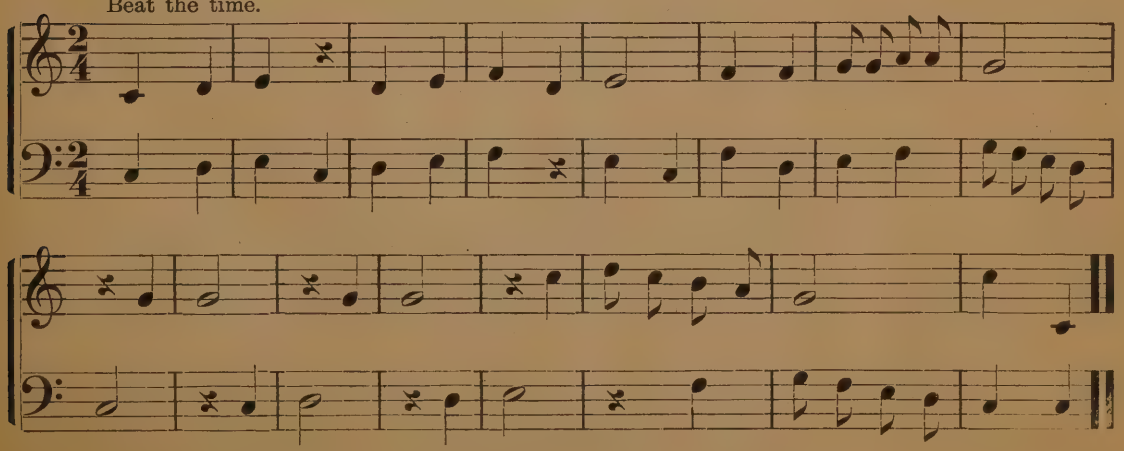


Beating.	Down,	Up,	D.	U.	D.	U.	D.	U.	D.	U.	D.	U.	D.	U.	D.—U.
Counting.	1	2,	1	2,	1	2,	1	2,	1	2,	1	2,	1	2,	1 — 2.

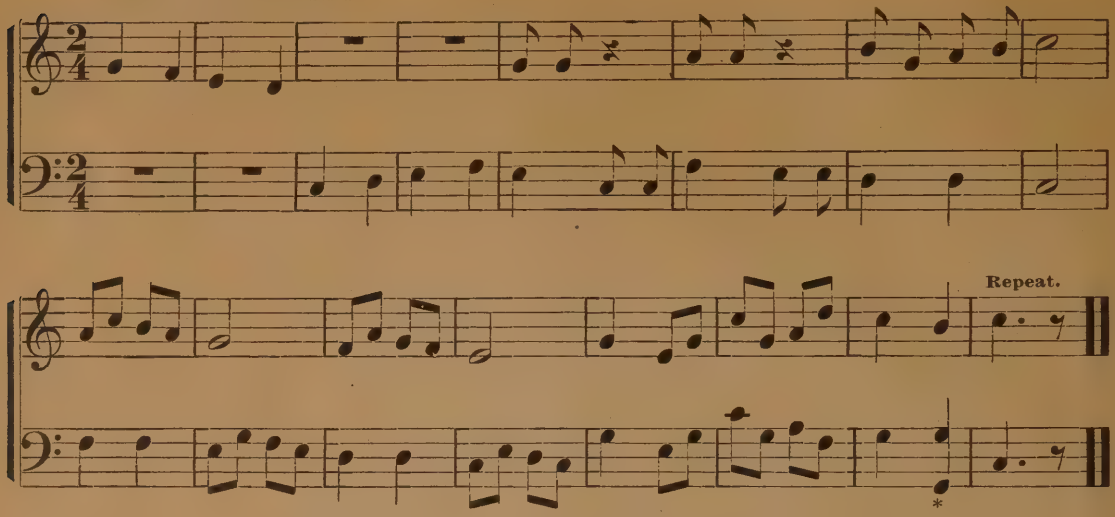
No. 9. Explain double measure, its accent and measure sign $\frac{2}{4}$ or fraction (see page 5). Read the measure sign:—*Two quarter notes will fill a measure.* Sing by syllable, beating the time.



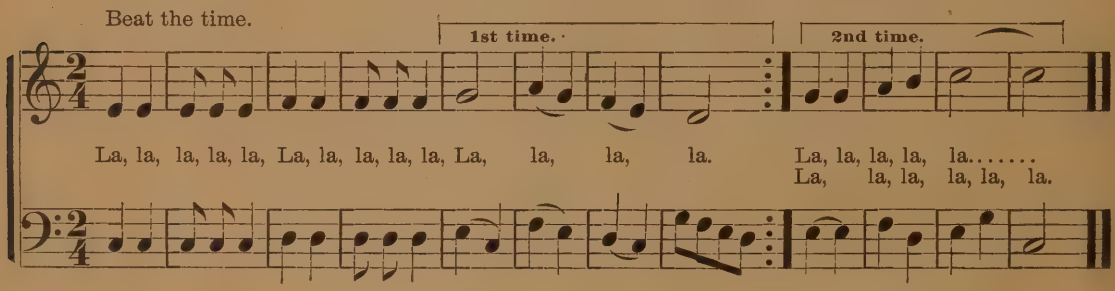
No. 10. Explain the quarter rest. Sing by syllable.
Beat the time.



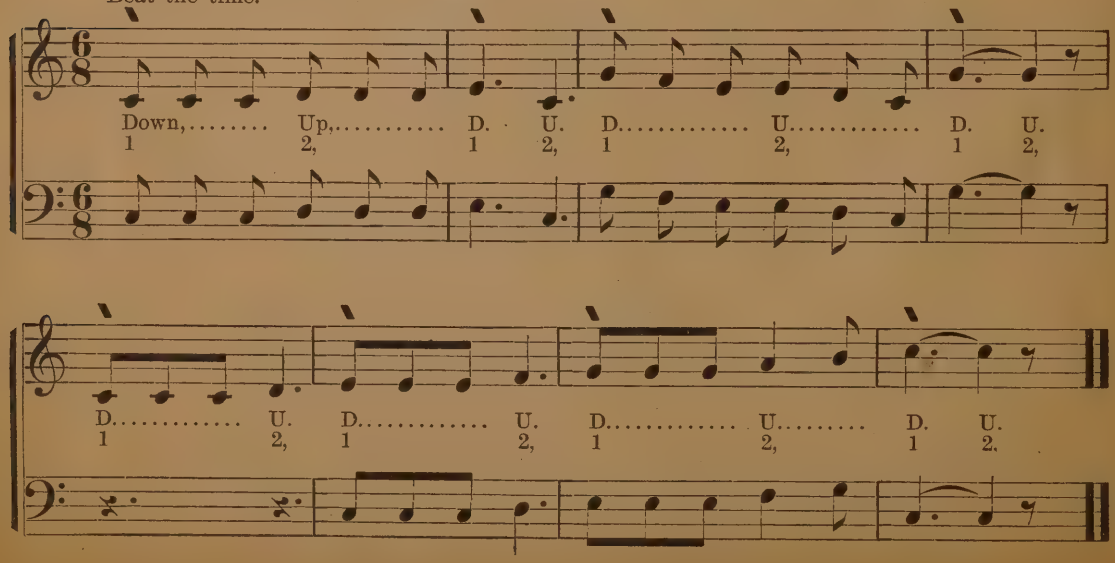
No. 11. Explain the whole-measure rest, eighth rest, dotted note and choosing* note in the Bass. Sing by syllable.
Beat the time.



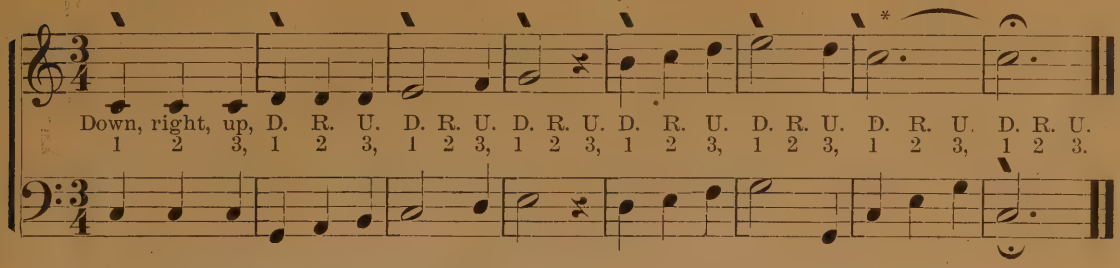
No. 12. Explain the slur, tie, first and second ending and repeating sign, (see pages 7 & 8).
Beat the time.



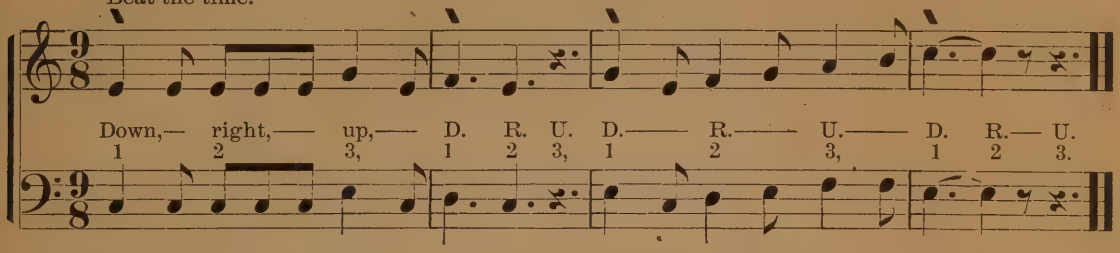
No. 13. Explain compound double measure, and measure sign, $\frac{6}{8}$ (see page 5), also the accent, dot after notes, the pulses and beats.
Beat the time.



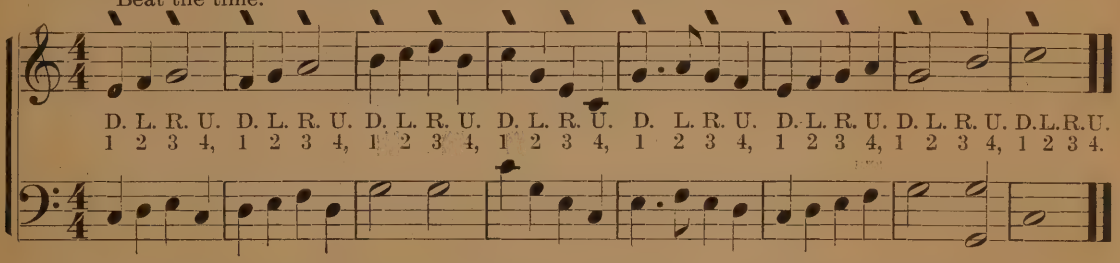
No. 14. Explain triple measure and the hold 𝄐 or pause, (see page 8).
Beat the time.



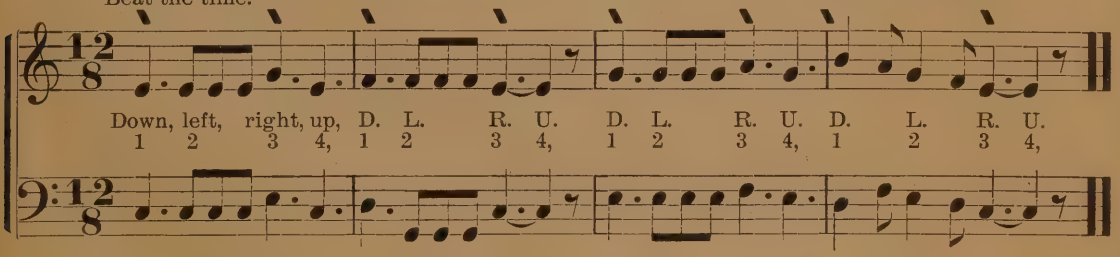
No. 15. Explain compound triple measure, measure sign, accent, pulses and beating.
Beat the time.



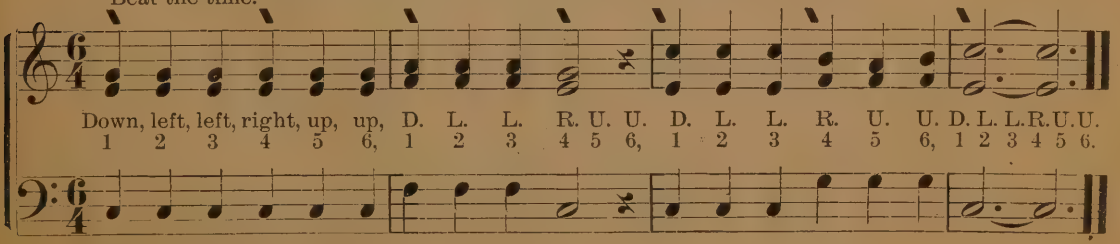
No. 16. Explain quadruple measure, measure sign, pulses and beating.
Beat the time.



No. 17. Explain compound quadruple measure, measure sign, accent, pulses and beating.
Beat the time.

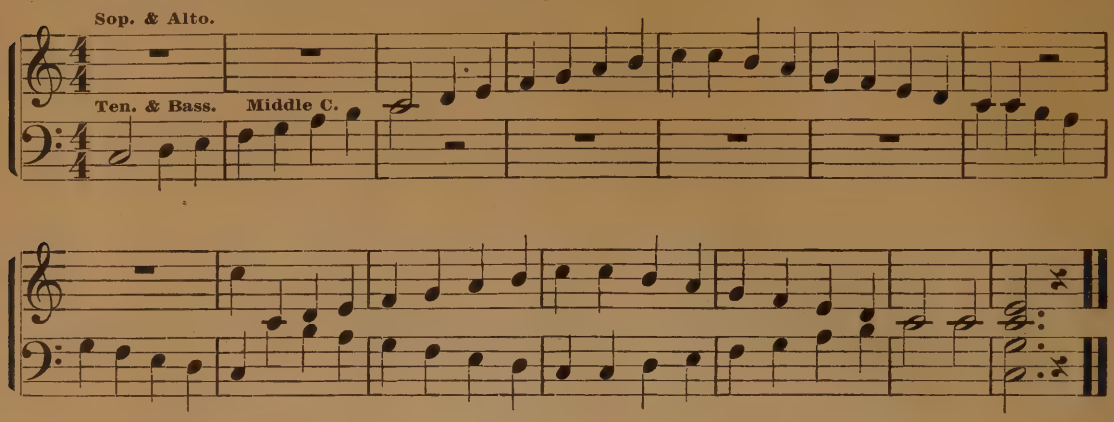


No. 18. Explain sextuple measure, measure sign, accent, pulses and beating.
Beat the time.

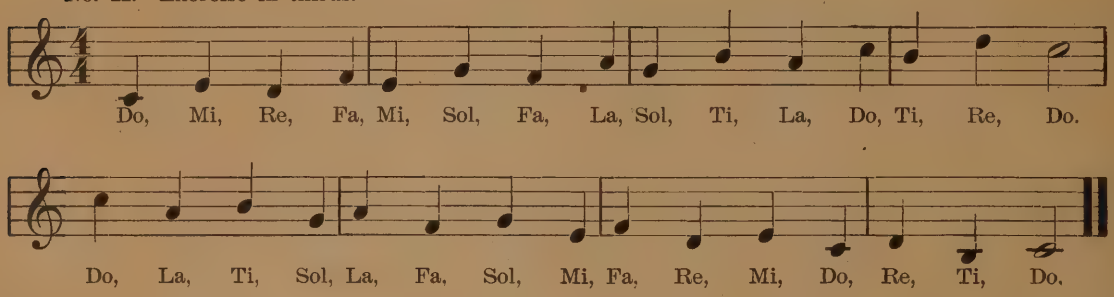


* Tied notes have only one accent.

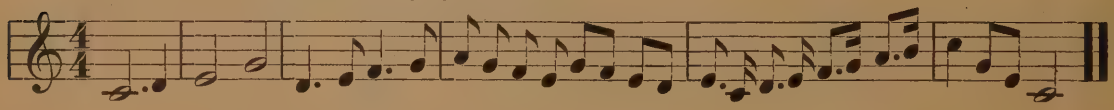
No. 21. This exercise shows the "Middle C" *or connecting pitch* between the upper and lower staves, and illustrates the difference of the octave of pitch existing between the male and female voice. It should be given careful study. Sing by syllable.



No. 22. Exercise in thirds.

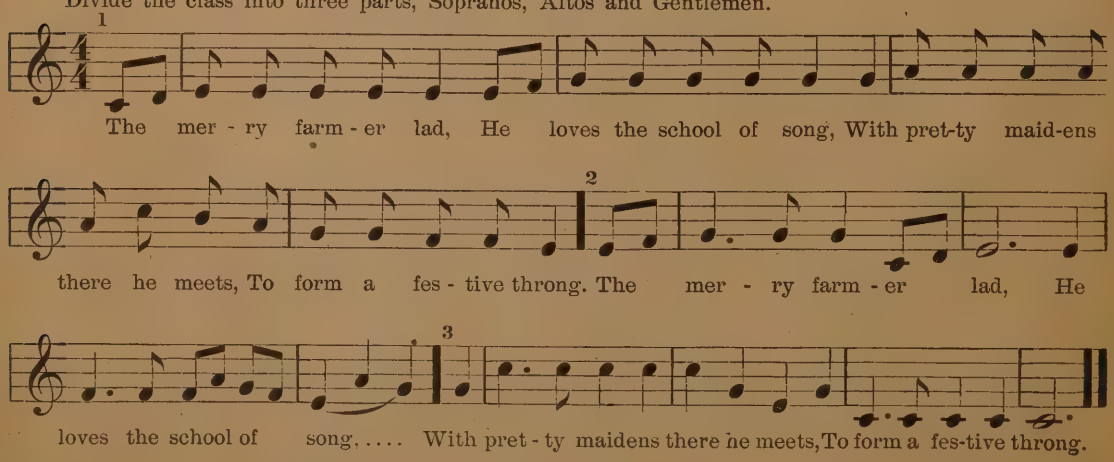


No. 23. Explain the dot, sing by syllable "la."



A ROUND.

Divide the class into three parts, Sopranos, Altos and Gentlemen.



CHROMATIC TONE EXERCISES.

Let all unite to practice each voice-part separately before singing them together.

Sol, Fi, Sol, Ti, Li, Ti, Sol, Sol, Fi, Sol, Sol, Sol, Do, Do, Do, Do, Do, Sol, Sol.
Mi, Re, Mi, Sol, Sol, Sol, Do, Ti, La, Sol, Mi, Fa, Sol, La. Si, La, Sol, Ti, Do.

Do, Do, Do, Re, Di, Re, Mi, Re, Do, Ti, Do, Re, Mi, Fa, Fa, Fa, Mi, Re, Fa, Mi.
Do, Do, Do, Sol, Sol, Sol, Do, Re, Sol, Do, Do, Do, Fa, Fa. Fa, Sol, Sol, Do.

Do, Do, Do, Do, Sol, Sol, La, Ti, Sol, Do, Do, Do, Do, Sol, Fa, Mi, Re, Ra, Do.
Sol, La, Le, Sol, Mi, Sol, Se, Fa, Mi, Sol, Te, La, Do,

Mi, Fa, Fa, Mi, Do, Mi, Me, Re, Do, Mi, Sol, Fa, La, Sol, Fa, Mi, Re, Ra, Do.
Do, Do, Do, Do, Do, Do, Do, Mi, Fa, Fa,

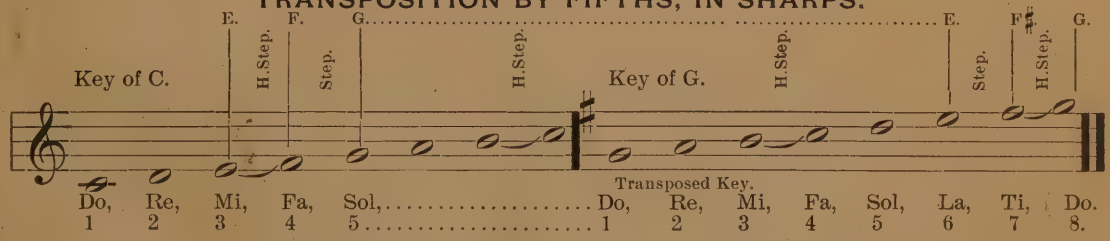
TRANSPOSITION OF THE SCALE.

The fundamental keys C major and its relative A minor are *not* transpositions, and are known by the absence of the usual key-signature. Transposing implies changing position; in music, "moving into another key". Every major key is composed of the tones forming the major scale; likewise the minor key of the tones forming the minor scale.

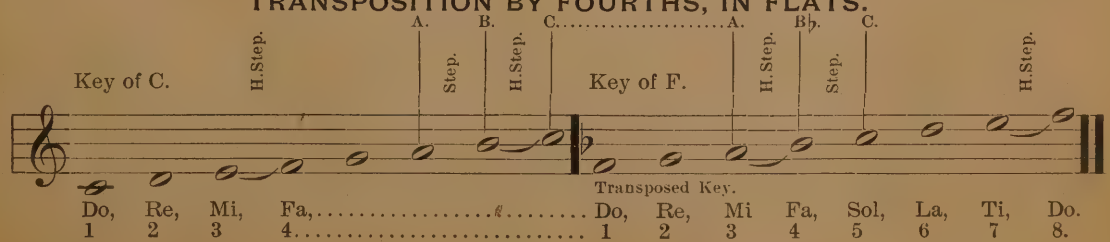
In transposing it becomes necessary to change the pitch of a certain degree of the staff in the *new* or *transposed* key, from what that degree represented in the key transposed from; this is done by the use of sharps, flats or cancels, as the case may require, which, when placed upon the degree so to be affected at the beginning of the staff, forms the required key-signature.

To preserve key-relationship, and through it euphony, transposition can only be made in *two ways*, by taking tone *four* or tone *five* of a scale, making it a *key tone* for a new key, building a scale upon it by properly arranging the steps and half-steps, thus forming a new or transposed key;—see illustrations.

TRANSPOSITION BY FIFTHS, IN SHARPS.



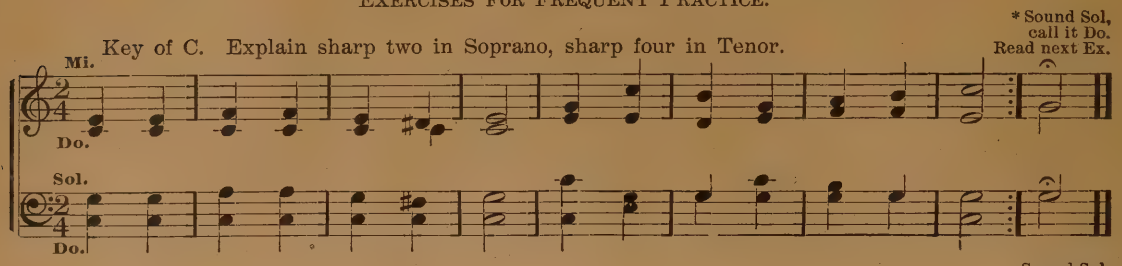
TRANSPOSITION BY FOURTHS, IN FLATS.



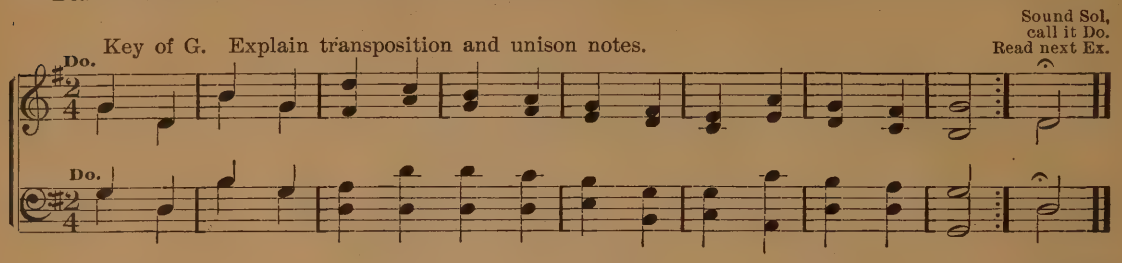
TRANSPOSITION BY AN EASY METHOD.

Exercises for Frequent Practice.

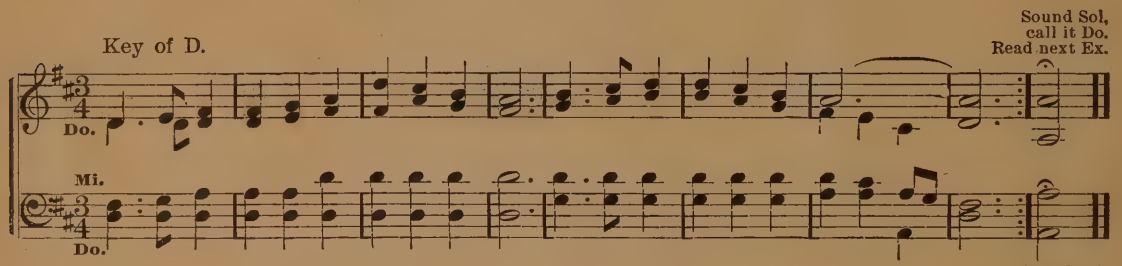
Key of C. Explain sharp two in Soprano, sharp four in Tenor.



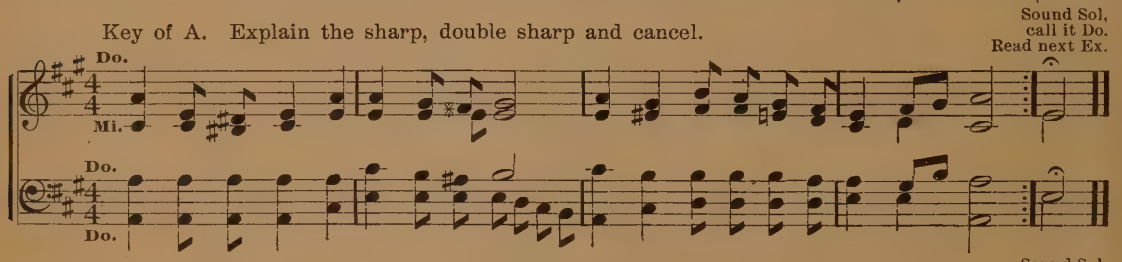
Key of G. Explain transposition and unison notes.



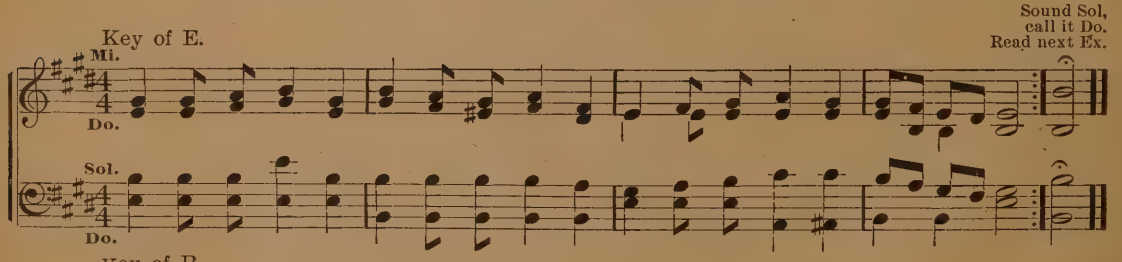
Key of D.



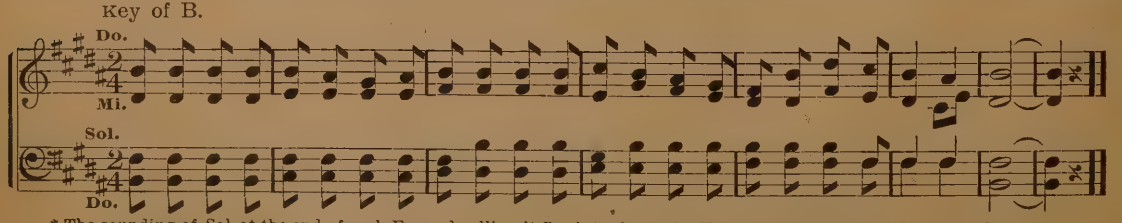
Key of A. Explain the sharp, double sharp and cancel.



Key of E.



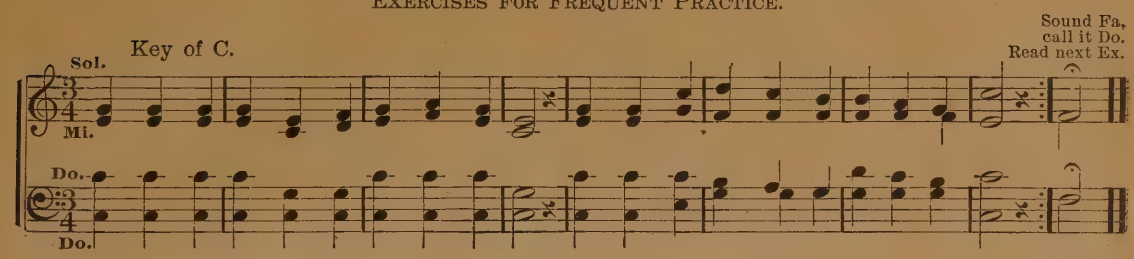
Key of B.

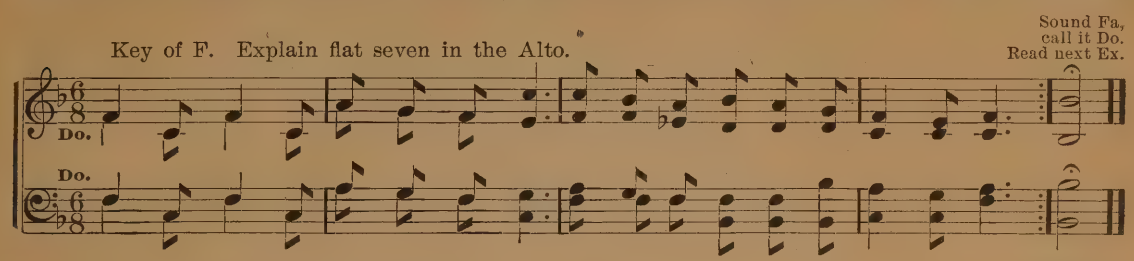


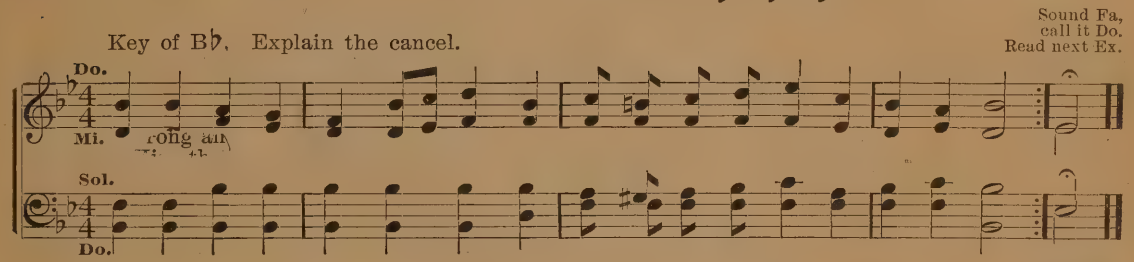
* The sounding of Sol at the end of each Ex. and calling it Do, introduces the Key-note of each succeeding exercise.

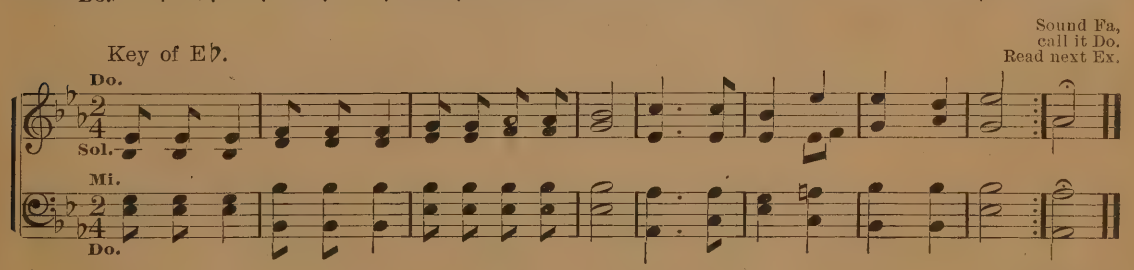
TRANSPOSITION BY AN EASY METHOD.

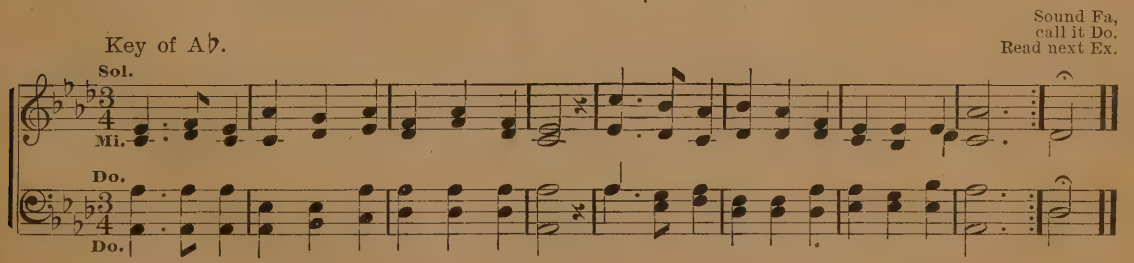
EXERCISES FOR FREQUENT PRACTICE.

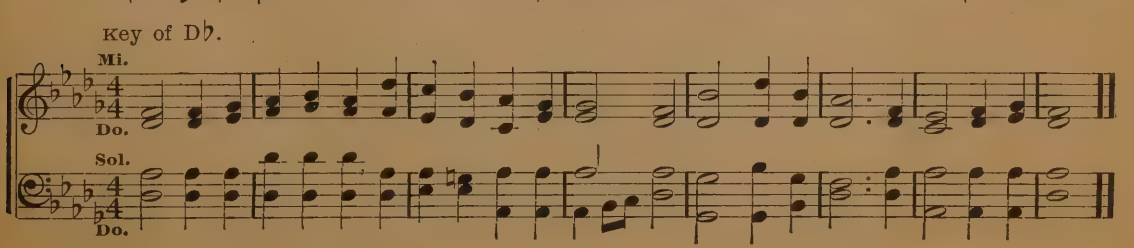












Words and music written for this work.

Key of G, signature one sharp (♯). Rules for applying words to music, see page 7.

1st. 2d.

1. Tra la la la la la la la, { Ev - 'ry heart is light and gay, / We are hap - py (*Omit.*) all the day.

2. Tra la la la la la la la, { We make troub- le fly a - way, / When at work or (*Omit.*) when at play.

Key of D, signature two sharps (♯♯).

1. Heav'n-ly Fa - ther, faith - ful Friend, Guide us to our jour - ney's end.

2. Bless - ed Je - sus, Sav - ior dear, To Thy pres - ence near.

Key of A, signature three sharps (♯♯♯).

1st. 2d.

1. { A - way, a - way to the woods and fields, O come a - way, / To find new pleasure, my spir - it yields, O come (*Omit.*) a - way.

2. { O who'd not car - ol a joy - ous lay, O come a - way, / Come to the beau - ti - ful grove to - day, O come (*Omit.*) a - way.

Key of E, signature four sharps (♯♯♯♯).

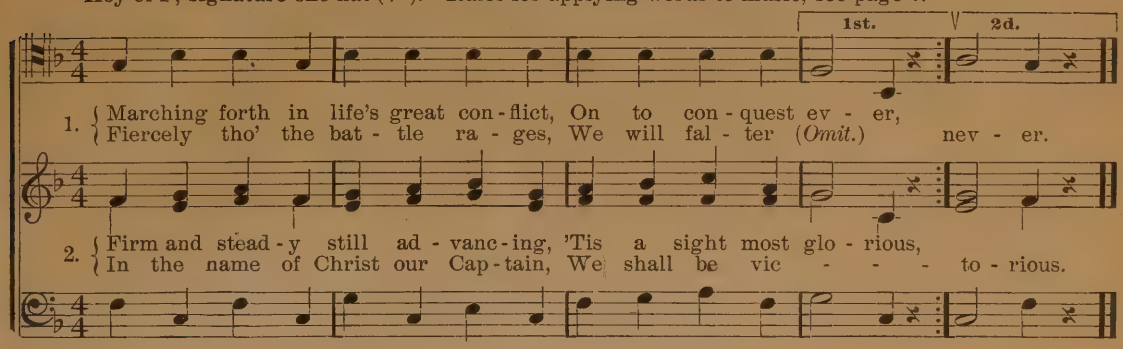
1st. 2d.

1. We are pil - grims on our jour - ney To a bet - ter land;

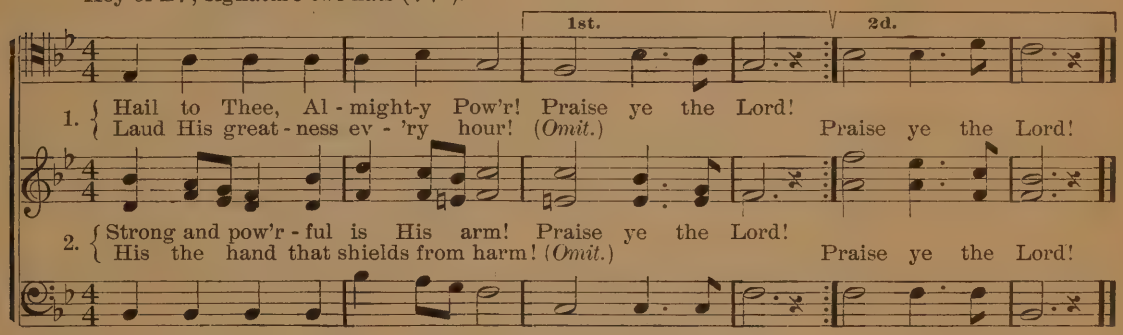
2. Come a - long, my Sis - ter, Broth - er, Come and join our band.

Words and music written for this work.

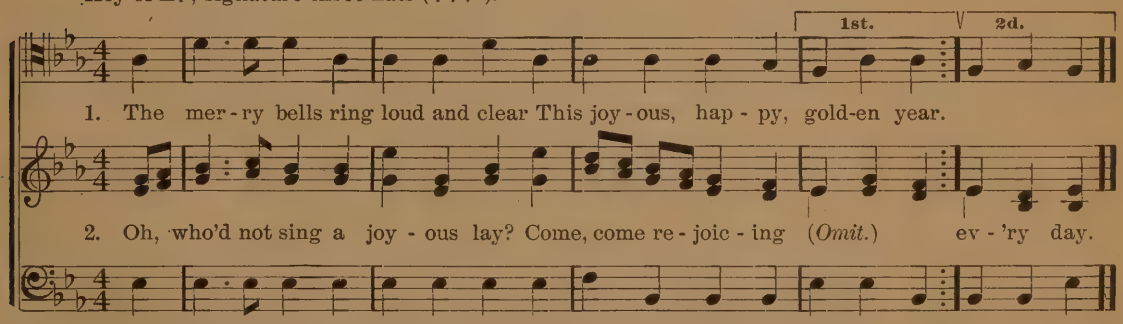
Key of F, signature one flat (♭). Rules for applying words to music, see page 7.



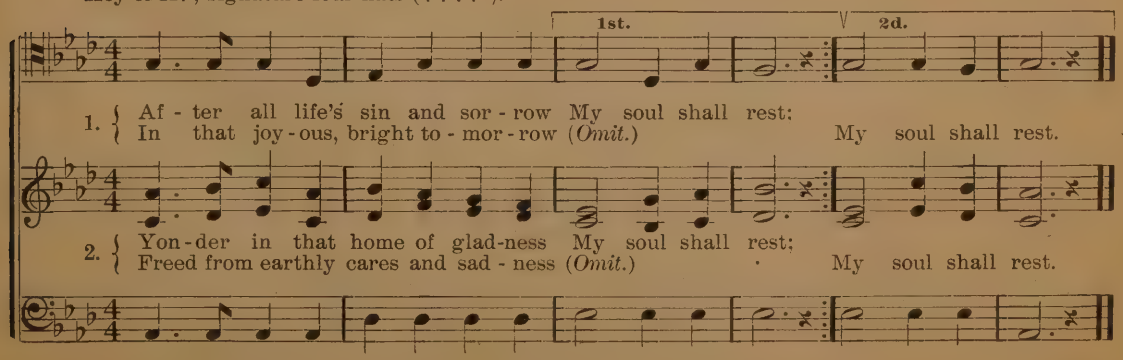
Key of B♭, signature two flats (♭♭).



Key of E♭, signature three flats (♭♭♭).



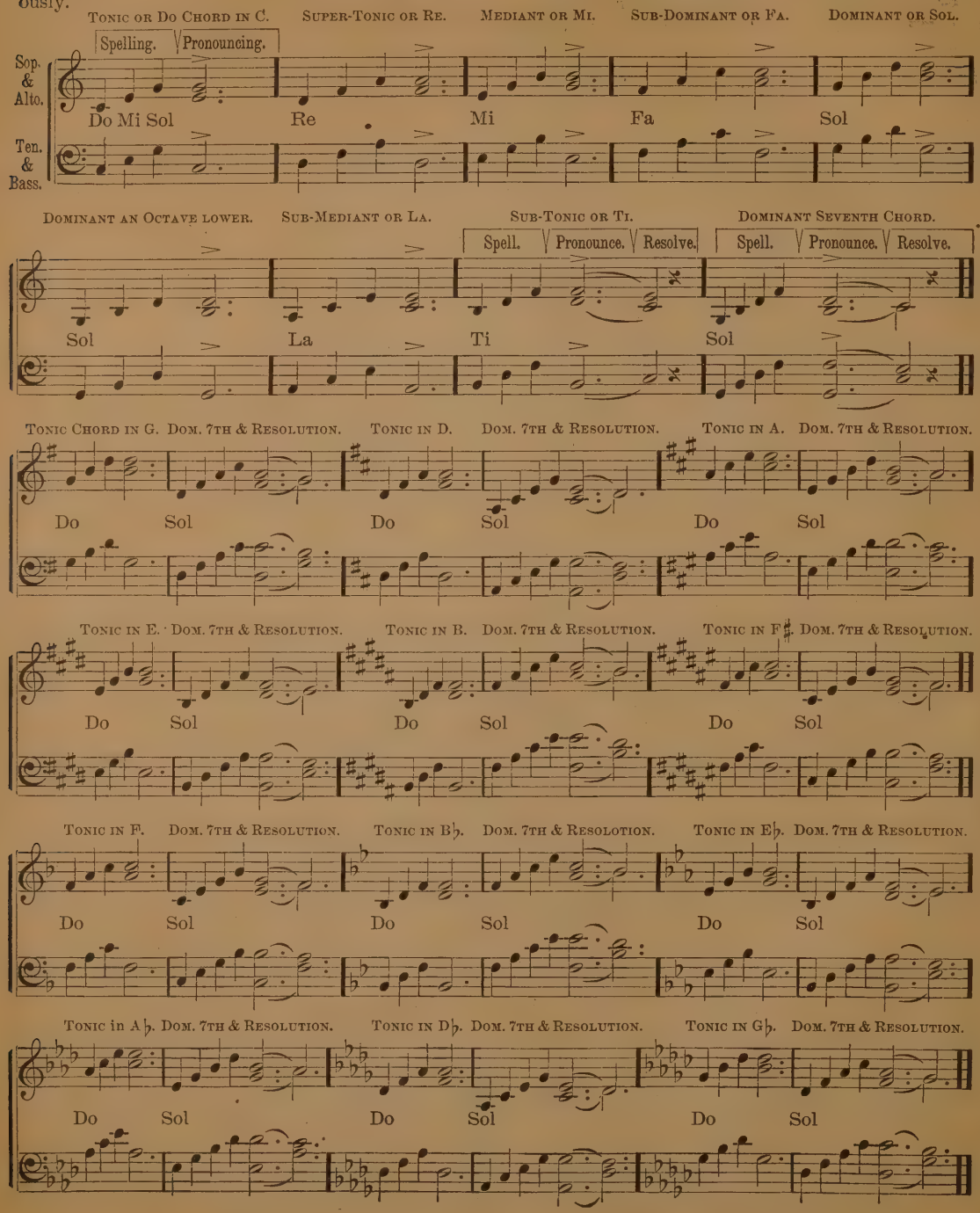
Key of A♭, signature four flats (♭♭♭♭).



CHORD-SPELLING, PRONOUNCING AND RESOLVING.

NOTE TO TEACHERS.—The most successful method for giving a class the proper pitch of a piece of music is, for the teacher to sound its key-tone or Do, requesting the class to sound it after him; then say: Spell the chord of Do, and pronounce the first tones of your various parts,—then the class sound the tones Do, Mi, Sol, and pronounce the tones forming the opening chord of the selection, thus making a thorough preparation to begin singing either by word or syllable.

Spelling a chord is to sound its tones separately. *Pronouncing* a chord is to sound them simultaneously.



BEIRLY'S
SONG TRIUMPH.

SONG OF PRAISE.

MONTGOMERY. A. BEIRLY.

1. Songs of praise the an - gels sang, Heav'n with hal - le - lu - jahs rang,
2. Songs of praise a - woke the morn, When the Prince of Peace was born;
3. Saints be - low with heart and voice, Still in songs of praise re - joice;

When Je - ho - vah's work be - gun, When He spake and it was done.

Songs of praise a - rose when He Cap - tive led cap - tiv - i - ty.
Learn - ing here by faith and love, Songs of praise to sing a - bove.

ANDERSON BROS., MUSIC TYPOGRAPHERS, 334 DEARBORN ST., CHICAGO, ILL.

O SING AGAIN.

A. B. A. BEIRLY.

Brightly.

1. O come, in sweet - est mel - o - dy, Make glad this hour of song;

2. Let ev -'ry heart be light and free, Give greet - ing with a smile;

With fac - es beam - ing joy - ous - ly, A hap - py strain pro - long.

Then join in sweet - est mel - o - dy, The mo - ments to be - guile.

REFRAIN.

O sing a - gain, The mer - ry, mer - ry song we

O sing a - gain, The mer - ry, mer - ry song we

O sing a - gain,

love to hear; That old, sweet strain, We car - ol ev - er bright and clear.

love to hear; That old, sweet strain, We car - ol ev - er bright and clear.

That old, sweet strain,

HASTE THEE, FAIRY.

A. RIDDLE.

Explain Da Capo and Fine.

FINE.

1st. 2d.

1. { Lit - tle fair - y, light and air - y, Trip-ping o'er the sea,
{ Dancing fleet - ly, sing-ing sweetly, (*Omit.*) Wel-come now to thee;

D. C. *Haste thee fair - y, light and air-y,* (*Omit.*) *O'er the dew - y lea.*

2. { Full of glad- ness, free from sadness, On thy spangled wing,
{ Gold-en treas-ures, pur - est pleasures, (*Omit.*) To thy spir - it bring;

D. C.

Where the zeph - yr loves to dwell, In the fra - grant lil - y bell.
Pearls that lie in o - cean caves, Far be - low the crest - ed waves.

TWILIGHT FALLS.

F. W. E. F. W. ELLSWORTH.

p *p*

1. Sun - light here has sought re - pose, Twi - light falls, twi - light falls;

2. Shad - ows up the hill - side climb, Twi - light falls, twi - light falls;
3. Swift - ly now the mo - ments pass, Twi - light falls, twi - light falls;

p *pp*

Night is near, the day will close, Twi - light gen - tly falls.

Na - ture sinks to sleep sub - lime, Twi - light gen - tly falls.
Nev - er to re - turn, a - las! Twi . light gen - tly falls.

By permission.

RING THE BELLS.

Very brightly.

RICHARD EARLE.

1. Ring the bells, the mer - ry bells, Oh, ring the bells of morn - ing,

2. Ring the bells, the mer - ry bells, As ev'n - ing time ' ap - proach - es,

When all na - ture's mu - sic swells, And "Sol" is all a - dorn - ing;

Let their joy - ous sound pro - claim The hour for work now clos - es;

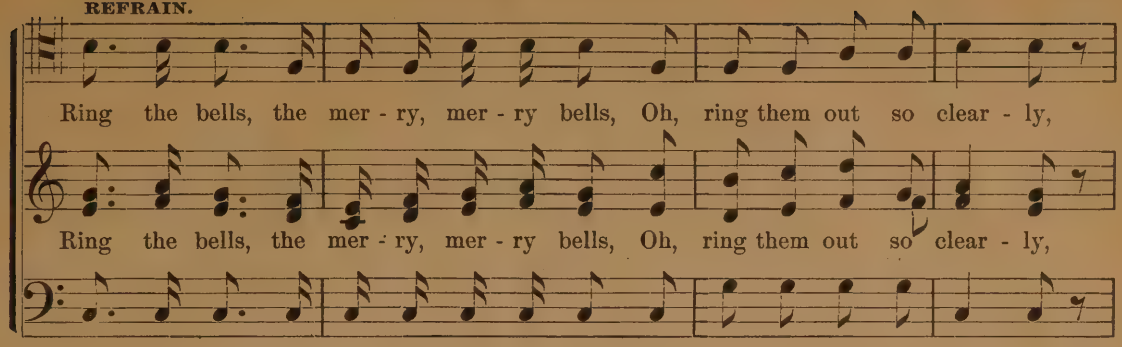
When the dew - drop from the flow'r, In its noon - day beau - ty dress'd,

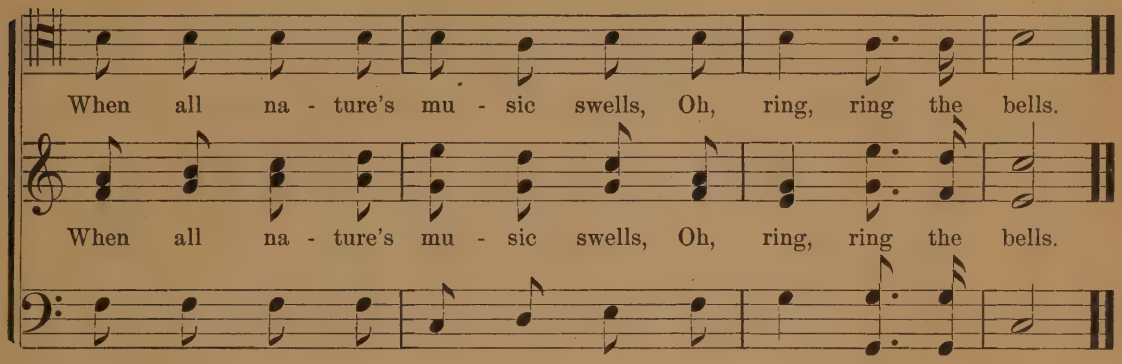
This the truth their ring - ing tells:— Now the hours of toil are done;

When the per - fume from each bow'r, Fills with joy the hap - py breast.

Ring a - gain those chim - ing bells, For an - oth - er day is gone.

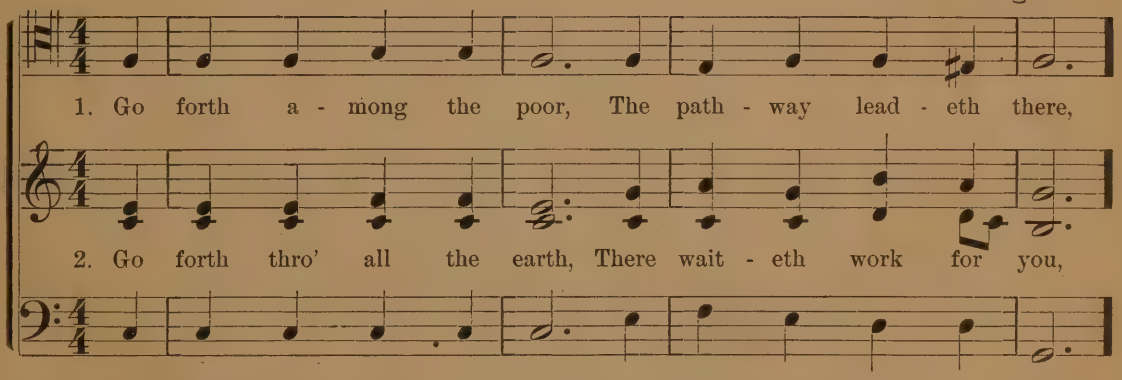
REFRAIN.

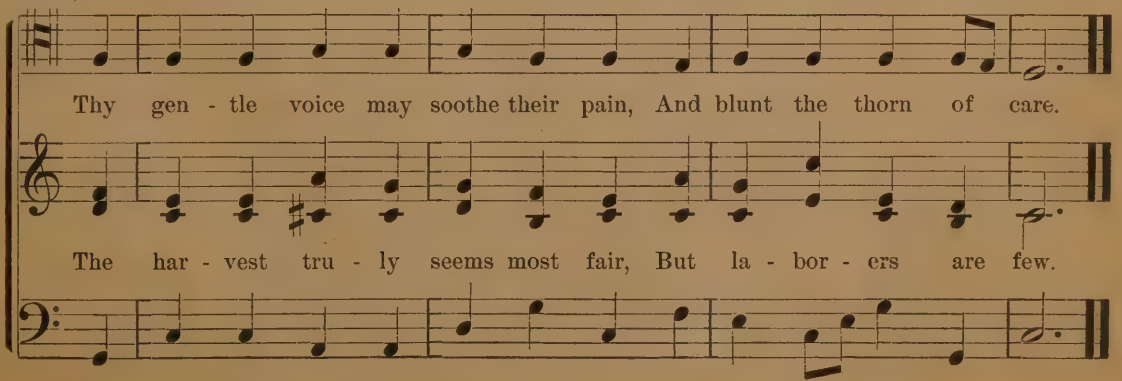




GO FORTH.

Arranged.





TRAVELING HOME.

Explain the Minor key.

R. EARLE.

1. Chil - dren of the heav'n - ly King, As we jour - ney let us sing;
2. We are trav' - ling home to God, In the way our fa - thers trod;

Sing our Sav - ior's wor - thy praise Glo - rious in His works and ways.

They are hap - py now, and we Soon their hap - pi - ness shall see.

MAGEE.

A. BEIRLY.

FINE.

1. { Gen - tly Lord, O gen - tly lead us, Thro' this gloom-y vale of tears;
Thro' the chang-es Thou'st decreed us, Till our last great change ap - pears. }
D. C. Let Thy good-ness nev - er fail us, Lead us in Thy per - fect way.

2. { In the hour of pain and an - guish, In the hour when death draws near,
Suf - fer not our hearts to lan - guish, Suf - fer not our souls to fear. }
D. C. Till by an - gel - bands at - tend - ed, We a - wake a - mong the blest.

D. C.

When temp - ta - tion's darts as - sail us, When in de - vious paths we stray,

And when mor - tal life is end - ed, Bid us in Thine arms to rest,

THOSE EVENING BELLS.

THOMAS MOORE. ALFRED BEIRLY.

1. Those ev'n-ing bells, those ev'n-ing bells, How many a tale their mu-sic tells
2. Those joy-ous hours are passed a-way, And many a heart that then was gay
3. And so 'twill be when I am gone, That tune-ful peal will still ring on;

Rit.

Of youth and home, and that sweet time, When last I heard their sooth-ing chime.

With-in the tomb now dark-ly dwells, And hears no more those ev'n-ing bells.
While oth-er bards shall walk these dells, And sing thy praise, sweet ev'n-ing bells.

CHORUS.

Oh, ev'n-ing bells, sweet bells, Dear ev'n-ing bells, sweet bells,

Oh, ev'n - - - ing bells, ... Dear ev'n - - - ing bells,
Oh, ev'n-ing bells, sweet bells, Dear ev'n-ing bells, sweet bells,

We chant thy praise, we chant thy praise, Oh, chim-ing, chim-ing bells.

We chant . . . . . thy praise, ... Oh, chim-ing, chim-ing bells.
We chant thy praise, we chant thy praise,

NONE SO GAY AS WE.

Selected.

1. Mer - ri - ly the cuck - oo in the vale To the morn is sing - ing;
2. Pleas-ant - ly the sun with gold-en light, Wakes the earth to glad - ness;
3. Mer - ri - ly a - gain re - turn-ing home, All our work is end - ed,

Cheer - i - ly the ech - o's fair - y tale By sil - ver fount is ring - ing.
Hap - pi - ly we roam till dew - y night, With - out one tho't of sad - ness.
Joy - ful - ly we sing the songs of love, To Him who us has tend - ed.

CHORUS.

A - way! a - way! with foot-steps free, We'll chase the shad - ows o'er the lea;
A - way! a - way! with foot-steps free, We'll chase the shad - ows o'er the lea;

1st. 2d.

Mer - ri - ly we go, mer - ri - ly we go, None so gay as we. we.
Mer - ri - ly we go, mer - ri - ly we go, None so gay as we. we.

LET IT PASS.

O. S. GRINNELL.

1. Be not swift to take of - fense, Let it pass, let it pass;
2. Ech - o not an an - gry word, Let it pass, let it pass;
3. If for good, you're tak - en ill, Let it pass, let it pass;

An - ger is a foe to sense, Let it, let it pass;
Think how of - ten you have erred, Let it, let it pass;
Oh, be kind and gen - tle still, Let it, let it pass;

Brood not dark - ly o'er a wrong Which will dis - ap - pear ere long,
Since our joys must pass a - way Like the dew - drops on the spray,
Time at last makes all things straight, Let us not re - sent, but wait,

Rath - er sing this cheer - y song, Let it, let it pass.
Where - fore should our sor - rows stay? Let..... it pass.
And our tri - umph shall be great, Let it, let it pass.

By permission.

LORD, WE COME.

A. BEIRLY.

1. Lord, we come be - fore Thee now, At Thy feet we hum - bly bow;

2. Lord, on Thee our souls de - pend; In com - pas - sion now de - scend;

O do not our soul dis - dain; Shall we seek Thee, Lord, in vain?

Fill our hearts with Thy rich grace, Tune our lips to sing Thy praise.

MY REDEEMER.

P. MALLORY.

1. I know that my Re - deem - er lives, And ev - er prays for me:

2. He wills that I should ho - ly be; What can with-stand His will?

A to - ken of His love He gives, A pledge of lib - er - ty.

The coun - sel of His grace in me He sure - ly shall ful - fill.

THE LORD IS KING!

A. RIDDLE.

1. The Lord is King! lift up thy voice, O earth, and all ye heavens re-joice!

2. The Lord is King! child of the dust, The Judge of all the earth is just;

From world to world the joy shall ring, The Lord om-nip-o-tent is King.

Ho-ly and true are all His ways, Let ev-'ry crea-ture speak His praise.

LOVE DIVINE.

P. MALLORY.

1st. 2d. FINE.

1. { Love di-vine, all love ex-cell-ing, Joy of heav'n to earth come down!
Fix in us Thy humble dwelling; All Thy faithful (*Omit.*) mer-cies crown.
D. C. Vis-it us with Thy sal-va-tion; En-ter ev-'ry (*Omit.*) trembling heart.

2. { Breathe, O Lord, Thy lov-ing Spir-it In-to ev-ery troub-led breast!
Let us all in Thee in-her-it, Let us find that (*Omit.*) sec-ond rest.
D. C. End of faith, as its be-gin-ning, Set our hearts at (*Omit.*) lib-er-ty.

D. C.

Je-sus, Thou art all com-pas-sion, Pure un-bound-ed love Thou art;

Take a-way our bent to sin-ning; Al-pha and O-me-ga be;

FLORENCE.

Legato. A. BEIRLY.

1. Art thou wea - ry, art thou lan - guid, Art thou sore dis - tressed?
2. Hath He marks to lead me to Him, If He be my Guide?
3. If I ask Him to re - ceive me, Will He say me nay?—

"Come to me," saith One, "and com - ing, Be at rest."
"In His feet and hands are wound - prints, And His side."
"Not till earth, and not till heav - en Pass a - way."

WORSHIP.

R. EARLE.

1. O wor-ship the King all - glo - rious a - bove, And grate-ful - ly sing His won - der - ful love; Our Shield and De - fend - er, the An - cient of days, gird - ed with praise.
2. O tell of His might, and sing of His grace, Whose robe is the light, whose can - o - py space; His char - iots of wrath the deep thun - der clouds form, wings of the storm.

D. S. Pa - vil - ion'd in splendor, and
D. S. And dark is His path on the

FINE. D. S. to 𝄋

HEAVENLY FRIEND.

R. EARLE.

1. My Sav - ior, my Al - might - y Friend, When I be - gin Thy praise,

2. My feet shall trav - el all the length Of the ce - les - tial road;

Where will Thy grow-ing num - bers end, The num - bers of Thy grace?

And march with cour-age in Thy strength, To see the Lord my God.

HIGH PRIEST.

A. BEIRLY.

1st. 2d.

1. { Je-sus, our great High Priest, Hath full atonement made:
Ye wea-ry spir - its, rest; (*Omit.*) Ye mournful souls, be glad:

2. { Ex-tol the Lamb of God, The all - a - ton-ing Lamb;
Redemption in His blood (*Omit.*) Thro'-out the world proclaim:

The year of ju - bi - lee is come! Re - turn, ye ran - somed sin - ners, home.

The year of ju - bi - lee is come! Re - turn, ye ran - somed sin - ners, home.

WINTER SPORT.

F. A. FILLMORE. By per. A. BEIRLY.

p *Staccato.* *m*

1. Jing-a-ling, jing-a-ling, jing-a-ling, jing-a-ling, Sleigh bells jin - gle, voic - es min - gle,

2. Jing-a-ling, jing-a-ling, jing-a-ling, jing-a-ling, Oh, what pleas-ure be - yond meas-ure,

In a cheer-ful, hap - py song; Hors - es pranc - ing, snow-flakes danc - ing

Swift - ly glid - ing o'er the snow; Time flies quick - ly, snow-flakes thick - ly

'Round us as we speed a - long. Jin - gle, jin - gle, min - gle, min-gle, Bells and voic-es

Gath - er 'round us as we go. Jin - gle, jin - gle, min - gle, min-gle, Bells and voic-es

in the air, Jin - gle, jin - gle, min - gle, min - gle, Mak - ing mu - sic ev -'ry-where.

in the air, Jin - gle, jin - gle, min - gle, min - gle, Mak - ing mu - sic ev -'ry-where.

f REFRAIN.

Jing- a-ling, jing - a-ling, jing- a- ling, jing - a - ling, Min - gle voic - es sweet and clear;

Jing- a-ling, jing - a-ling, jing- a- ling, jing - a - ling, Min - gle voic - es sweet and clear;

Repeat pp.

Jing - a - ling, jing-a - ling, jing-a - ling, jing - a-ling, Min - gle voic - es far and near.

Jing - a - ling, jing-a - ling, jing-a - ling, jing - a-ling, Min - gle voic - es far and near.

AMERICA.

HENRY CAREY.

1. My country, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my
2. My na-tive country! thee, Land of the no - ble free, Thy name I love; I love thy
3. Our father's God! to Thee, Au- thor of lib - er - ty, To Thee we sing: Long may our

fa-thers died, Land of the pilgrim's pride, From ev - 'ry mount-ain side Let free-dom ring.
rocks and rills, Thy woods and templed hills; My heart with rap-ture thrills Like that a - bove.
land be bright With freedom's ho-ly light, Pro - tect us by Thy might, Great God, our King.

SOFTLY ROAM.

Moderato. TRIO FOR FEMALE VOICES. FRANZ ABT.

1st. Soprano.

1. Soft - ly roam, gen - tle night, O'er the fields with dew im-pearl'd; Smile in tran-quil

2d. Soprano.

2. Pure and clear, calm, be- nign, See yon gold-en ev'n-ing star; Lord, is this a

Alto.

mf

star - ry light, On the si - lent sleep - ing world: Sick-ness and sor - row,

glance of Thine, Dark-ness scat-t'ring near and far? Heav-en - ly splen - dor,

hush them to rest; Bless us and rock us in dreams on thy breast:

light us to rest; Fa - ther, so ten - der, keep us still blest:

mf *p* *f* *p*

Sick-ness and sor-row, hush them to rest; Bless us and rock us in dreams on thy breast.

Heav - en- ly spendor, light us to rest; Fa - ther, so ten - der, keep us still blest.

AWAY WE GO.

A. BEIRLY.

Sprightly.

1. A - way we go, o'er the fleec - y snow, Where moon-beams spark-le round;
2. With laugh and song we will glide a - long, A - cross the glist'n-ing snow;
3. Our hearts are light on this joy - ous night, Come join our hap - py throng;

Our hearts keep time to the mu - sic's chime, As mer - ri - ly on we bound.

With friends be - side us, we gai - ly ride, The beau - ti - ful track be - low.
We swift - ly go o - ver ice and snow, And mer - ri - ly join in song.

CHORUS.

As mer-ri - ly on we bound, (we bound,) As mer- ri- ly on we bound; (we bound;)

As mer-ri - ly on we bound, (we bound,) As mer- ri- ly on we bound; (we bound;)

Our hearts keep time to the mu - sic's chime, As mer- ri - ly on we bound.

Our hearts keep time to the mu - sic's chime, As mer- ri - ly on we bound.

GAILY HOME WE GO.

From "Little Red Riding Hood."
Arr. by E. O. EXCELL.

Joyfully.

D.C. 1. Gai - ly, gai - ly home we go, Leav - ing school cares all be - hind,

2. Girls can play as well as boys, But they must more gen - tle be,

Pleas - ant smiles of lov - ing ones, In our hap - py homes to find;

Nev - er make too loud a noise, While in hours of mirth and glee;

Tra la la la la la la la, Tra la la, tra la la, tra la la, tra la la,

Tra la la la la la la la, Tra la la, tra la la, tra la la, tra la la,

FINE.

Tra la la la la la la la, Gai - ly home we're bound.

Tra la la la la la la la, Gai - ly home we're bound.

By permission.

Now we'll jump, and now we'll run, Shout - ing loud as e'er we can,
And we'll learn in all we do, To o - bey the gold - en rule,

D. C.

For the boy who has no fun, Ne'er will grow to be a man.
Kind and lov - ing, good and true, At our home, at play, at school.

JUST AS I AM.

ALFRED BEIRLY.

m *Devotional.*

1. Just as I am, with - out one plea, But that Thy blood was shed for me,
2. Just as I am, and wait - ing not, To rid my soul of one dark blot,
3. Just as I am, Thou wilt re - ceive, Wilt wel-come, par - don, cleanse, re - lieve;

p *Rit.*

And that Thou bid'st me come to Thee, O Lamb of God, I come! (I come!)
To Thee whose blood can cleanse each spot, O Lamb of God, I come! (I come!)
Be-cause Thy prom - ise I be - lieve, O Lamb of God, I come! (I come!)

From Beirly's Anthem Book, "Jubilee Choir, Vol. 1." Soprano Solo omitted.

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GO WHERE GLORY WAITS THEE.

THOMAS MOORE. J. B. HERBERT.

Andante.

1. { Go where glo - ry waits thee, But while fame e - lates thee,
When the praise thou meet - est, To thine ear is sweet - est,
D. C. But when friends are near - est, And when joys are dear - est,

2. { When at eve thou rov - est By the star thou lov - est,
Think, when home re - turn - ing, Bright we've seen it burn - ing,
D. C. Think of her who wove them, Her who made thee love them,

3. { When a - round thee dy - ing, Au - tumn leaves are ly - ing,
And at night when gaz - ing On the gay hearth blaz - ing,
D. C. Then let mem - 'ry bring thee Strains I used to sing thee,—

FINE.

Oh! still re-mem - ber me. }
Oh! then re-mem - ber me. } Oth - er arms may press thee, Dear-er friends ca-
Oh! then re-mem - ber me.

Oh! then re-mem - ber me. }
Oh! thus re-mem - ber me. } Oft as sum - mer clos - es, When thine eye re -
Oh! then re-mem - ber me.

Oh! then re-mem - ber me. }
Oh! still re-mem - ber me. } Then, should mu - sic, steal - ing, All the soul of
Oh! then re-mem - ber me.

D. C.

ress thee, All the joys that bless thee Sweet - er far may be:

pos - es, On its ling - 'ring ro - ses, Once so loved by thee,
feel - ing, To thy heart ap - peal - ing, Draw one tear from thee:

By permission.

PASSING AWAY.

Mrs. HEMANS. E. M. HERNDON.

Slowly.

1. It is writ - ten on the rose, In its glo - ry's full ar - ray;

2. Shall we know each oth - er's eyes, And the thoughts that in them lay,

Rit.

Read what those sweet buds dis - close—"Pass - ing a - way."

When we min - gle sym - pa - thies—"Pass - ing a - way."

A tempo.

It is writ - ten on the skies Of the soft blue sum - mer day;

O in - deed, if this be so, Speed, O speed thou clos - ing day!

Rit.

It is traced in sun - set's dyes—"Pass - ing a - way."

For 'tis blest, from earth's vain show To pass a - way!

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NEW YEAR BELLS.

E. P. ACKERMAN. R. EARLE.

Joyfully.

1. Ring out sweet bells, and hail the morn, While all is bright a - bove us; An-
2. Ring out sweet bells, a - cross the hills, And o'er the rock-bound mountain, Ring
3. Ring out sweet bells, and fill the earth With joy - ous notes of glad-ness, Let

oth - er bright New Year is born, And fond ones live to love us.
out the joy that each soul fills, Who drinks from Je - sus' fount - ain.
all the vales re - sound with mirth, And man - kind ban - ish sad - ness.

REFRAIN.

Ye mer - ry, chim - ing, New Year bells,
Ring, O ring sweet bells, Dong, ding, dong, ...

Ye mer - ry, chim - ing, New Year bells,

Ring out in glad - ness bright and clear, While
Ring, O ring sweet bells, Dong, ding, dong, ...

Ring out in glad - ness bright and clear, While

now a greet-ing song we sing, Ring out..... the glad New Year.

now a greet-ing song we sing, Ring out (ring out) the glad New Year.

MY LADY SLEEPS.

H. W. LONGFELLOW. MALE VOICES. A. BEIRLY.

m *f* *ff*

1. Stars of the sum-mer night, Far in yon az - ure bright, Hide, hide your

2. Moon of the sum-mer night, Far down yon west-ern steeps, Sink, sink in

3. Wind of the sum-mer night, Where yon-der wood-bine creeps, Fold, fold your

f *p*

gold-en light, She sleeps,..... my la-dy sleeps, She sleeps, my la - dy sleeps!

si - lent night, She sleeps, my la-dy sleeps,..... She sleeps, my la - dy sleeps!

pin-ions light, She sleeps, my la-dy sleeps, she sleeps, She sleeps, my la - dy sleeps!
My la - - dy sleeps!

SWEET ZION BELLS.

Mrs. A. L. DAVISON. J. H. FILLMORE.

1. O'er heav'n-ly plains the gold - en chimes Of Zi - on ring to - day,
2. And we who walk in earth - ly vales, Their joy - ful mu - sic hear,
3. They call us home, not here our rest, They soft - ly seem to say;

For pass - ing souls those chimes are rung, To guide them on their way.

In mel - o - dy di - vine - ly sweet, So faint and yet so clear.
Be - yond the gates of Zi - on fair, There shines a bright - er day.

CHORUS.

Sweet bells, ... Sweet bells, ... Sweet bells, ... They cheer us on our

Sweet chim-ing Zi - on bells, Sweet chim-ing Zi - on bells, They cheer our

..... Sweet chim-ing bells, Sweet bells, ... Sweet chim-ing bells.
pleasant way, Sweet chiming bells, They cheer us on our pleasant way, Sweet chiming bells.

way, Sweet chim-ing bells, They cheer our way, Sweet chim-ing bells.

By permission.

THE GOLDEN SHORE.

ALICE L. CRISS. ALFRED BEIRLY.

1. I am drift-ing down the stream of time,..... Gen-tly drift-ing tow'rd the gold - en shore,.....
2. I am drift-ing down the stream of time,..... Gen-tly drift-ing far-ther on each day,.....
3. I am drift-ing down the stream of time..... Gen-tly near-ing now the gold - en gate,.....

But I do not heed the bil - lows, For the Sav - ior guides my oar, As I'm
But I do not dread my voy - age, For my Sav - ior points the way, As I'm
I am near - er to the por - tal, Where de - part - ed loved ones wait, There to

CHORUS.

drift-ing tow'rd the gold - en shore. I am drift - ing, gen-tly drift - ing, I am
drift-ing far - ther on each day.
en - ter thro' the gold - en gate. I am drift - ing, gen - tly drift - ing on,

drift-ing tow'rd the gold - en shore, (gold-en shore,) But I do not heed the bil-lows, For the

Rit.

Sav - ior guides my oar, As I'm drift - ing tow'rd the gold - en shore.

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SAILING THE SEA.

J. R. DUNHAM. A. RIDDLE.

Lively.

1. We're sail - ing out o'er the sea, Far out from the rock-bound shore, And

2. We sing of the roll - ing sea, As gai - ly we sail a - way, We're

nev - er a sig - nal of dan - ger we see, Tho' tem-pests may loud-ly roar;

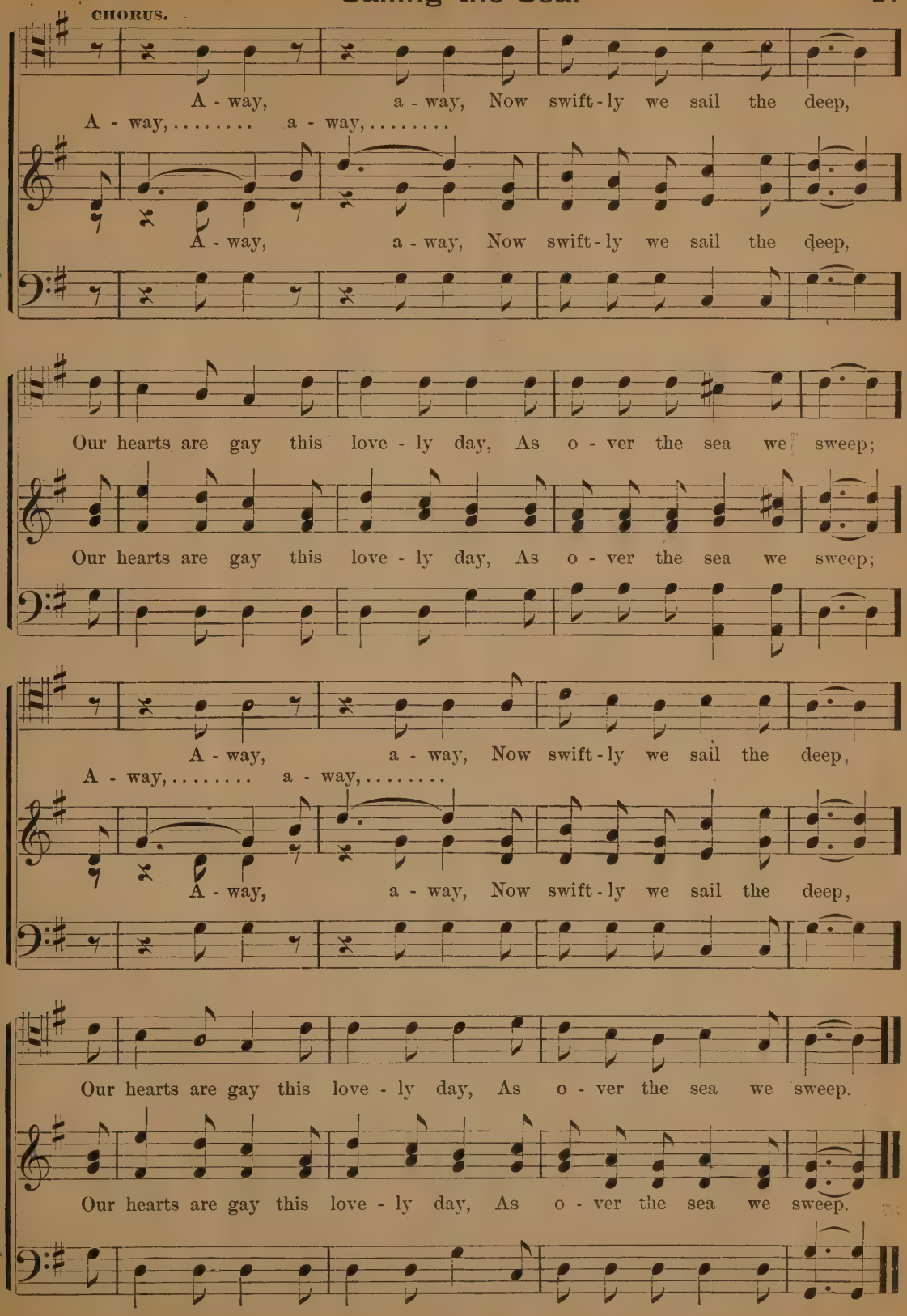
hap - py, light-heart-ed and joy - ous - ly free, When rid - ing the foam-y spray;

We list to the sea - gull's scream, When bil - lows are dash - ing high, Now

Hur-rah for the sail - or, brave! Hur - rah for the no - ble crew! Our

lur - id and bril - liant the light-ning does gleam, As o - ver the foam we fly.

gal - lant ship rides on the beau - ti - ful waves, O'er wa - ters so deep and blue.


CHORUS.
A - way, a - way, Now swift - ly we sail the deep,
A - way, ... a - way, ...
A - way, a - way, Now swift - ly we sail the deep,
Our hearts are gay this love - ly day, As o - ver the sea we sweep;
Our hearts are gay this love - ly day, As o - ver the sea we sweep;
A - way, a - way, Now swift - ly we sail the deep,
A - way, ... a - way, ...
A - way, a - way, Now swift - ly we sail the deep,
Our hearts are gay this love - ly day, As o - ver the sea we sweep.
Our hearts are gay this love - ly day, As o - ver the sea we sweep.

GOOD NIGHT.

A. B. A. BEIRLY.

Not too slow.

1. Dear friends, we bid you a kind good night, Good night, Good night, good

2. We join in song as we part to night, Good night,

good night; Then turn tow'rd home and its com-forts bright, good night, good night; Good night, good

good night; Now all are fill'd with a glad de-light, good night, good

night. In safe-ty may we speed a-way, While ev-'ry heart is light and night.

night. May hap-pi-ness at-tend each heart, Till we shall meet no more to

gay, To meet a-gain, and sweet-ly chime Our voic-es in a joy-ous rhyme.

part, Where naught can come to cause a sigh, In yon bright home above the sky.

Good Night.

CHORUS.

Good night, good night, Good night, one and all, good night, Good night, good night, Good night, one and all, good night, Good night, good night, good night,

night, one and all, good night, Good night, good night, good night. Good night, good night.

Rit.

night, one and all, good night, good night, Good night, good night. (good night.)

COME, THOU ALMIGHTY KING.

F. GIARDINI.

1. Come, Thou Al - might - y King, Help us Thy name to sing, Help us to praise:
2. Come, Thou in - car - nate Word, Gird on Thy might - y sword; Our prayer at - tend;

{ Fa - ther! all - glo - ri - ous, O'er all vic - to - ri - ous, } Come, and reign o - ver us, An - cient of Days!
{ Come, and Thy peo - ple bless, And give Thy word suc - cess, } Spir - it of ho - li - ness, On us de - scend.

THE COTTAGE ON THE HILL.

VIOLET E. KING. CHAS. H. GABRIEL.

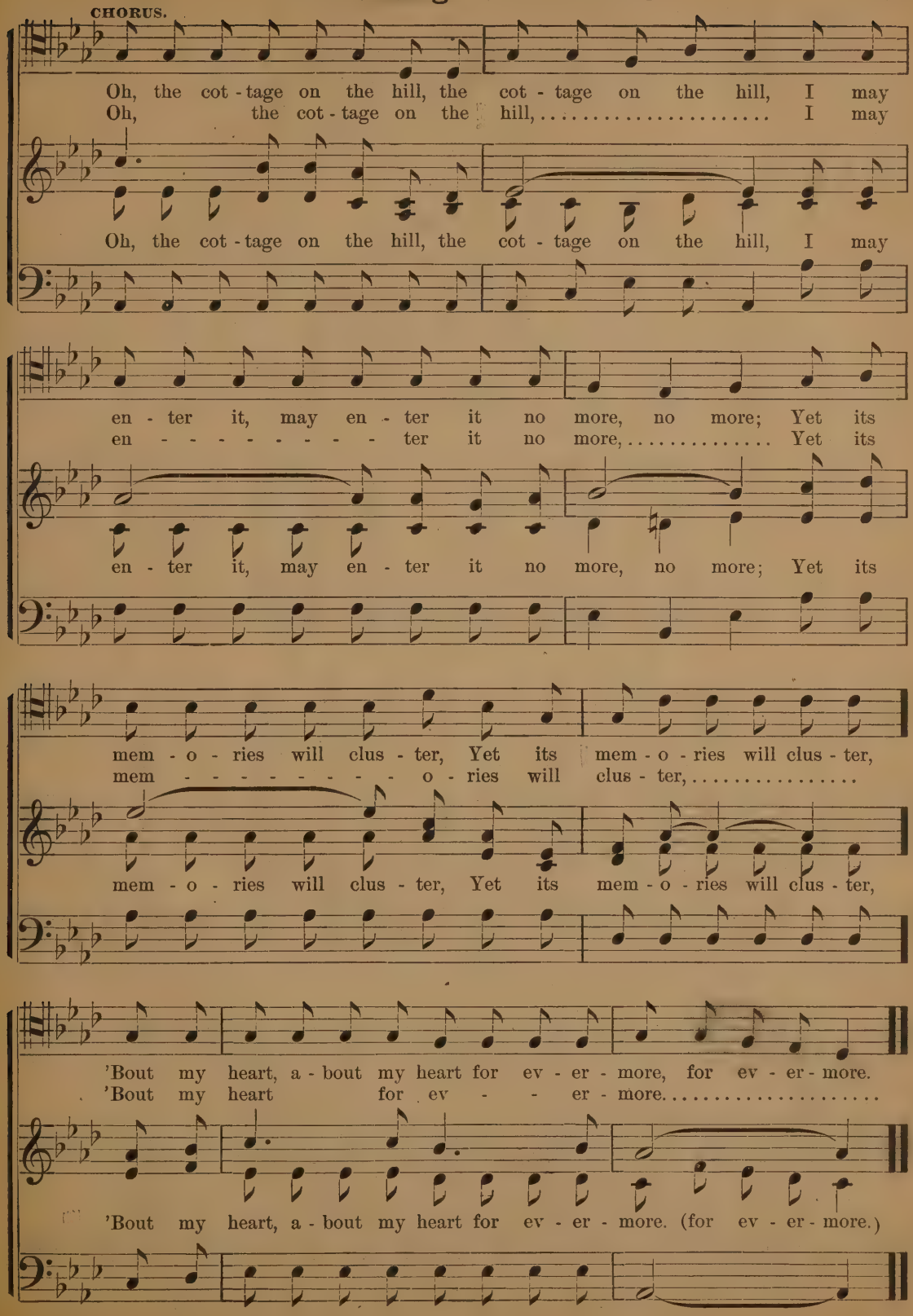
1. Oh, the mem - o - ries that clus - ter 'Round the cot - tage on the hill;
2. Dear the im - age that a - ris - es, And the pic - ture that I see,
3. Yes, I hear the sweet, sweet mu - sic Of her voice, wher - e'er I roam,

Fleet - ing years can - not ef - face them, For they lin - ger with me still;
As that cot - tage on the hill-side, And its mem - 'ries come to me;
And in clasp of arms ex - tend - ed, Feel the thrill of "wel - come home;"

Tho' I ne'er may cross its por - tals, Ne'er may en - ter at its door,
Oh, that im - age! 'tis my moth - er, With sweet eyes of deep - est blue,
Oh, those mem-'ries, pure and gold - en, How my heart and soul they thrill,

Yet its mem - o - ries will clus - ter 'Bout my heart for ev - er - more.
And I feel the love and kind-ness Of that heart so pure and true.
As I dream of home and moth - er, And the cot - tage on the hill.

By permission.


CHORUS.
Oh, the cot - tage on the hill, the cot - tage on the hill, I may
Oh, the cot - tage on the hill, ... I may
Oh, the cot - tage on the hill, the cot - tage on the hill, I may
en - ter it, may en - ter it no more, no more; Yet its
en - - - - - - - - ter it no more, ... Yet its
en - ter it, may en - ter it no more, no more; Yet its
mem - o - ries will clus - ter, Yet its mem - o - ries will clus - ter,
mem - - - - - - - - o - ries will clus - ter, ...
mem - o - ries will clus - ter, Yet its mem - o - ries will clus - ter,
'Bout my heart, a - bout my heart for ev - er - more, for ev - er - more.
'Bout my heart for ev - - er - more.....
'Bout my heart, a - bout my heart for ev - er - more. (for ev - er - more.)

MERRY LITTLE BROOKLET.

O. S. GRINNELL.

Selected.

1. Mer - ry lit - tle brook - let, Rip-pling on the way; Danc - ing o'er the peb - bles, Hap - py all the day; Cheer - ful lit - tle brook - let, On-ward ev - er flow; Wind-ing thro' the mead - ow, Sing - ing as you go.

2. Sau - cy lit - tle brook - let, Bub-bling up in wrath; Scold - ing at a peb - ble, Block - ing up thy path; Hum - ble lit - tle brook - let, Now the stone is passed; Pen - i - tent - ly flow - ing, Quite subdued at last.

3. Changeful lit - tle brook - let, Pen - i - tence for - got; Sing - ing, danc-ing gai - ly, Bless - ed is thy lot; Feath - 'ry fern-leaves bend - ing O'er you all day long; And all na - ture smil - ing At your hap - py song.

CHORUS. *Faster.*

Sing - ing mer - ri - ly, on - ward cheer - i - ly, Laugh - ing

Sing - ing mer - ri - ly, on - ward cheer - i - ly, Laugh - ing

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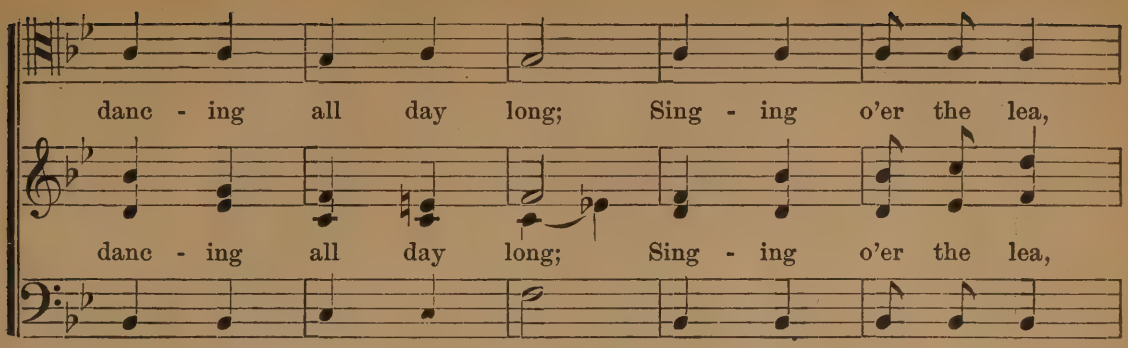
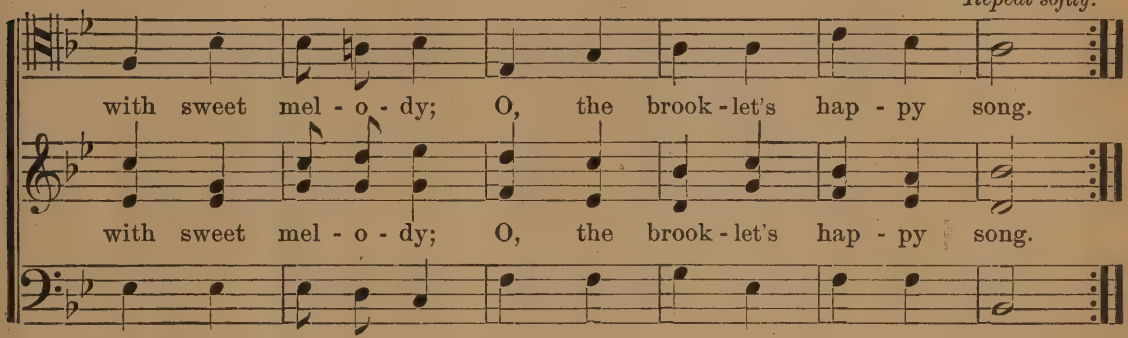
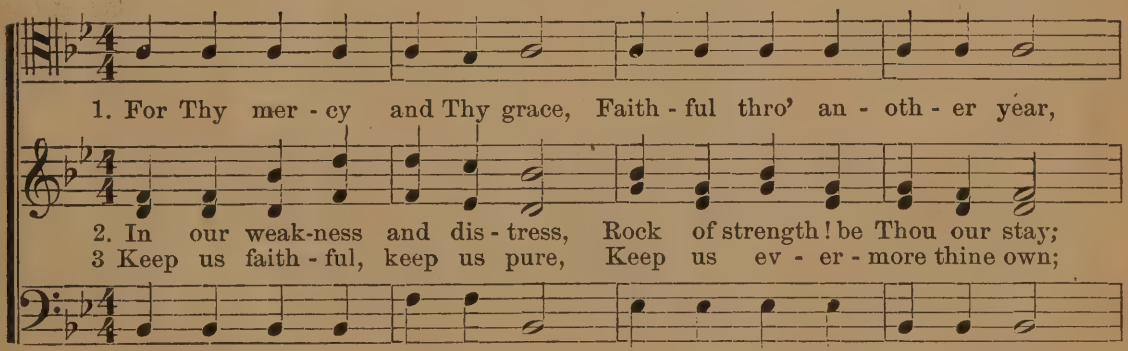


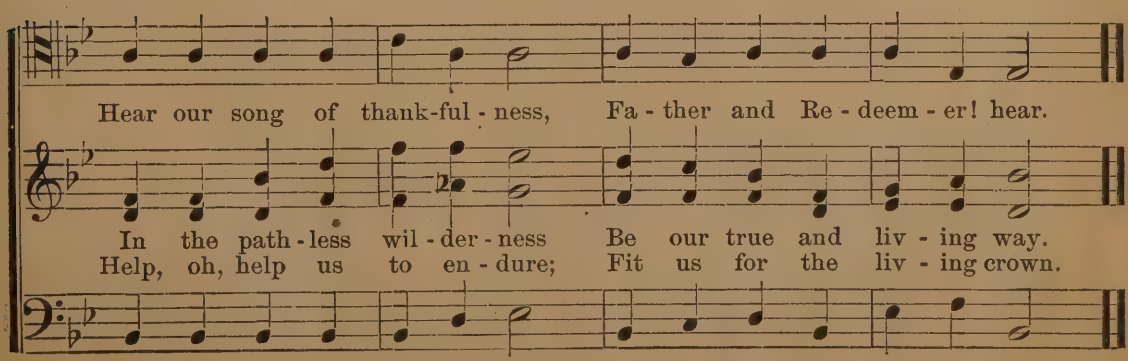
Repeat softly.



FOR THY MERCY.

ORLANDO.





AUNT DINAH'S HYMN.

N. K. GRIGGS.

SOLO. ALL.

1. De sin - na see de mote in de Chris - tian eye, But
2. De sin - na fin' a fault wid he know not what, Tho'
3. De sin - na stum - ble on in er great, big crowd, Er
4. O sin - na, keep de step wid er notes ob joy, An
5. De gos - pel train am here wid er steam all on, So,

SOLO.

neb - ba see de beam in he own; He'd bet - ta hur - ry home an
put - tin nut - tin good in de place; He'd bet - ta go an' seek de
grop - in' wid de halt an de blin'; He makes er heap o' noise to
sing de hap - py song wid de ban'; An git yo' - sef a - long an'
sin - na, git a seat while yo' kin, It's crow - ed wid de saints an'

ALL.

clean he par - la flo', An lef de po' of Christ all a - lone.
sol - i - ta - ry path, An git a - board de ole ship o' grace.
keep he spir - its up, But neb - ba hab - in' peace o' de' min'.
be a - mong de fust In push - in' to de bright, prom - ise' lan'.
whis' - lin' off de brakes, So do not make a slip get - tin' in.

I'm gwine on home to glo - ry, An light o' heart I am,
For light - nin' it am flash - in', An thun - ders loud do roll,
Don't turn to Sa - tan call - in,' But tuk de help - in han',
For now de saints am stand - in' Up - on de bless - ed sho'
For ho - ly lamps am burn - in', An hosts in glo - ry stan,'

* Roll the voice.

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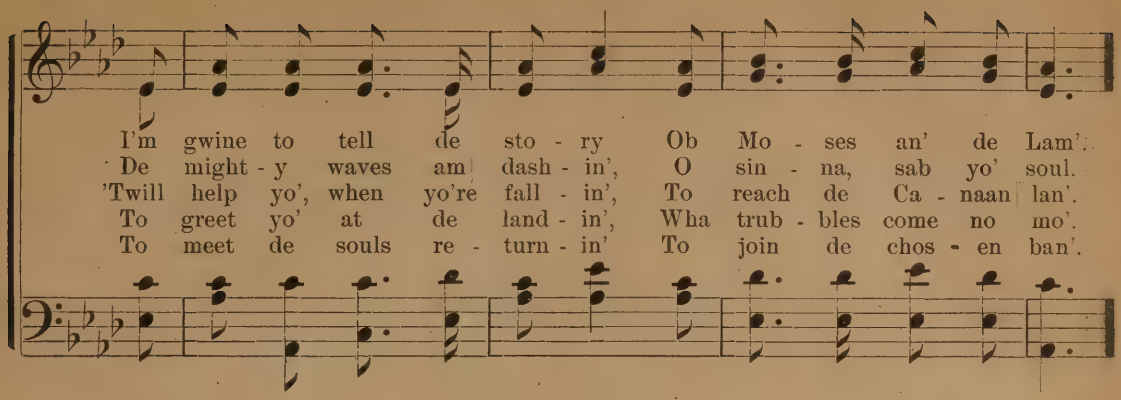
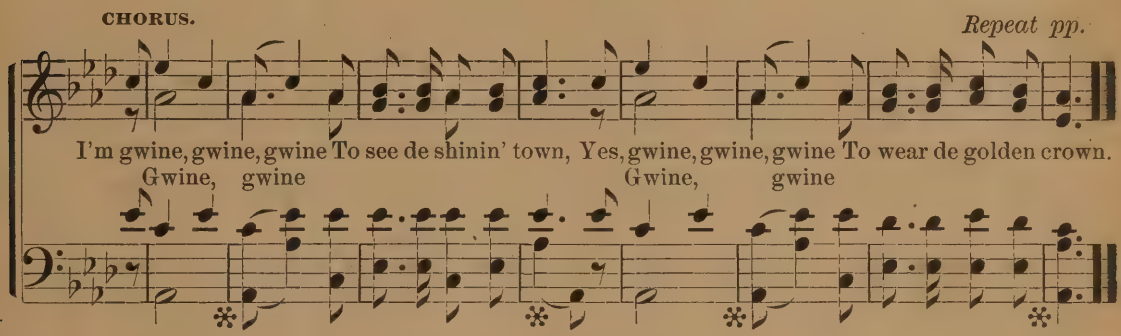
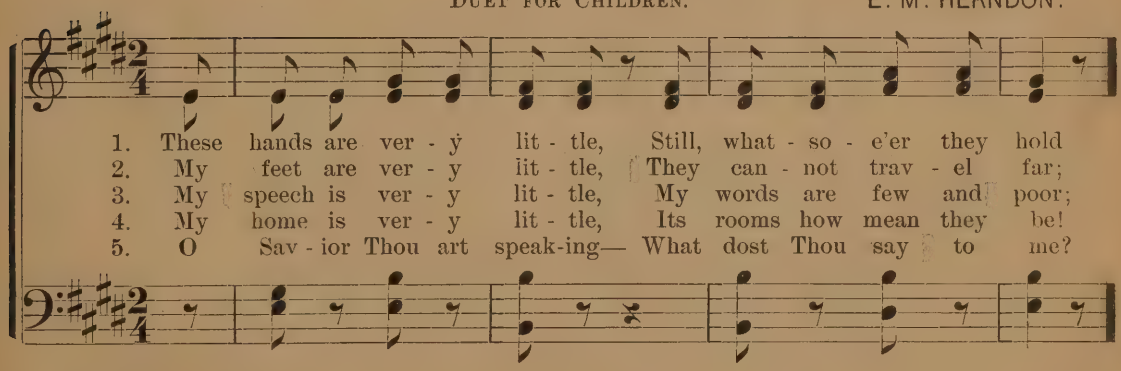
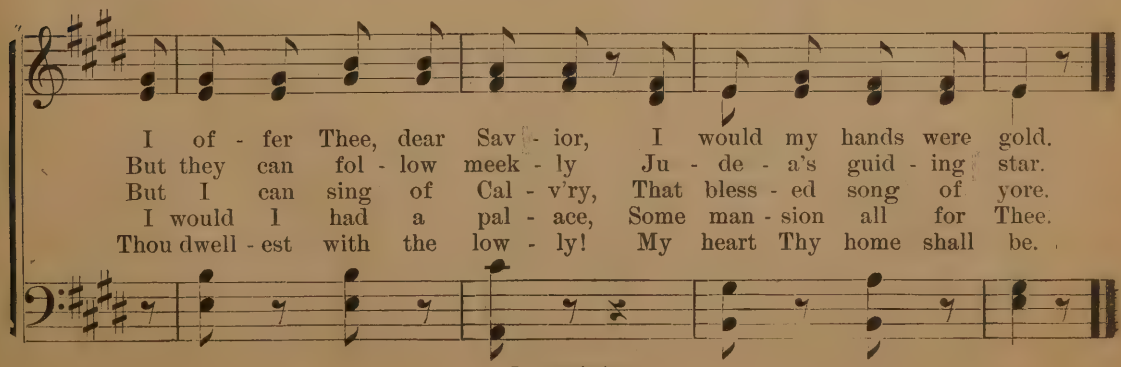




CHILD'S OFFERING.

DUET FOR CHILDREN. E. M. HERNDON.





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A FOREST RAMBLE.

G. LINLEY. ABT.

1. The day - star is shin - ing O'er mount - ain and lake, The birds of the
2. As thus thro' the green - wood We wan - der a - long, And hear the wild
3. The world's brightest pleas - ures Soon van - ish and cloy, Com - pared with the

for - est From slum - ber a - wake, The dew hangs like pearl - drops On
lin - net Me - lo - dious with song: We seem in its free - dom And
pleas - ures Like these we en - joy; They soothe and they cheer us, And

wild-rose and thorn, All na - ture re - joic - es To wel - come the
glad-ness to share, Our hearts are un - bur - den'd Of sor - row and
light - en life's hours, Then wel - come the song - birds, The green - wood and

morn, All na - ture re - joic - es To wel - come the morn.
care, Our hearts are un - bur - den'd Of sor - row and care.
bow'rs, Then wel - come the song - birds, The green - wood and bow'rs.

La la! Tra la la la la la la

Tra la la la la la la la! (tra la la!) La

Rit.

la! All na - ture re - joic - es to wel - come the morn.

la! Our hearts are un - bur - den'd Of sor - row and care.
(tra la la!) Then wel - come the song - bird, The green-wood and bow'rs.

GORDON.

A. BEIRLY.

Animated.

1. Sun of my soul, Thou Sav - ior dear! It is not night, if Thou be near;
2. When the soft dews of kind - ly sleep My wea-ried eye - lids gen - tly steep,
3. A - bide with me from morn till eve, For with-out Thee I can - not live;

Oh! may no earth - born cloud a - rise, To hide Thee from Thy ser - vant's eyes!
Be my last tho't, how sweet to rest For ev - er on my Sav - ior's breast!
A - bide with me when night is nigh, For with-out Thee I dare not die.

SWEET REST.

A. B. A. BEIRLY.

1. Sweet rest that in heav - en a - lone can be found, I
2. Oh, re - gion di - vine where the bless - ed a - bide, What
3. Who, who would not en - ter that home ev - er bright, All

long to draw near where thy bless - ings a - bound; Where earth's wea - ry
joy must it be to be near Je - sus' side! There, lov'd ones re-
ra - diant and glo - rious with God's ho - ly light? I long, bless - ed

pil - grim's are wel - com'd and blest, Be - hold - ing their Lord, and en -
deem'd who have gone on be - fore Are reap - ing sweet rest on that
Sav - ior, when done here be - low, To gain that sweet rest Thou a-

REFRAIN.

joy - ing sweet rest. Rest, rest, sweet, sweet rest;...
bright, peace-ful shore. Rest, rest, sweet, sweet rest;...
lone canst be - stow.

On the bo - som of Je - sus the pil - grim finds rest.

On the bo - som of Je - sus the pil - grim finds rest.

This Refrain is intended for use at entertainments only, and to be sung after the verses and first refrain, without an accompaniment.

m SOPRANO OBLIGATO.

Rest, . . . rest, ... sweet, sweet rest; On the

HUMMING CHORUS. *pp*

Hm. . . . . .

Rit.

Hm. . . . . .

Rit.

bo - - som of Je - sus the pil - grim finds rest.

Hm. . . . . .

Hm. . . . . .

THE MIDSHIPMITE.

F. E. WEATHERLY. STEPHEN ADAMS.

Moderato.

Tenor and Bass. CHORUS.

1. In fif - ty - five, on a win - ter's night, Cheer - i - ly, my lads, yo
2. We launch'd the cut-ter an' shov'd her out, Cheer - i - ly, my lads, yo
3. "I'm done for now, good - bye," says he, Stead - i - ly, my lads, yo

Accomp.

Tenor and Bass.

ho! We'd got the Roosh - an lines in sight, When
ho! The lub - bers might ha' heard us shout, As the
ho! "You make for the boat, don't mind for me!" "We'll

Accomp.

CHORUS.

up comes a lit - tle Mid - ship-mite, Cheer- i - ly, my lads, yo ho!
Mid - dy cried, "Lads, be a - bout!" Cheer- i - ly, my lads, yo ho!
take 'ee back, Sir, or die," says we; Cheer- i - ly, my lads, yo ho!

"Who'll go a - shore to - night," says he, "And spike their guns a-
We made for the guns, an' we ramm'd them tight, But the mus - ket shots came
So we hoist - ed him in, in a ter'i - ble plight, An' we pull'd, ev-'ry man, with

f

long wi' me?" "Why, bless 'ee, sir, come a - long," says we;
left and right, An' down drops the poor lit - tle Mid - ship - mite;
all his might, An' sav'd the poor lit - tle Mid - ship - mite;

m

Rit.

Cheer - i - ly, my lads, yo ho!..... Cheer - i - ly, my lads, Yo

Waltz Movement.

ho!..... With a long, long pull, An' a strong, strong
La la la la la la la la la la

La la la la la

pull, Gai - ly, boys, make her go!..... An' we'll drink to-
la la, La la la la la la la la, La la

la, La la la la, La

night, To the Mid - ship-mite, Sing - ing cheer - i - ly, lads, Yo ho!.....
la la la la la,

la la la,

BEYOND THE RIVER.

A. BEIRLY.

1. Shall we meet be-yond the riv - er, Where the sur - ges cease to roll,
2. Shall we meet in yon-der cit - y, Where the tow'rs of crys - tal shine,
3. Shall we meet with many a loved one, That was torn from our embrace,

Where in all the bright for - ev - er, Sor - row ne'er shall press the soul?
Where the walls are all of jas - per, Built by work-man-ship di - vine?
Shall we list - en to their voic - es, And be - hold them face to face?

Shall we meet in that blest har - bor, When our voy - age rough is o'er?
Where the mu - sic of the ran-somed Rolls its har - mo - ny a - round,
Shall we meet with Christ our Sav - ior, When He comes to claim His own?

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Shall we meet and cast the an - chor, By the fair ce - les - tial shore?

And cre - a - tion swells the cho - rus With its sweet, me - lo - dious sound?
Shall we know His bless-ed fa - vor, And sit down up - on His throne?

REFRAIN.

Yes, we'll meet, Yes, we'll meet,

Yes, we'll meet, Yes, we'll meet, With the
Yes, we'll meet, Yes, we'll meet,

With the saints on yon - der shore! In the pres - ence of our

saints on yon - der shore!
With the saints on yon - der shore! In the pres - ence of our

Sav - ior,.... We shall live for - ev - er more!

Sav - ior,.... We shall live for - ev - er more!

SUMMER RAIN.

E. R. LATTA. F. W. ELLSWORTH.

Gracefully.

1. In the dry and dust - y street, Now the play - ful rain-drops beat,
2. Now more rap - id - ly they come, What a bus - tle and a hum!
3. See the rills now scur - ry past, While o'er - head 'tis o - ver - cast,

And the air is cool and sweet, Here, as on the sha - dy lawn,
Hear them on the shin - gles drum, In a beau - ti - ful tat - too;
And the crowd - ing rain - drops last, On the roof and on the pane;

And the pend - ant drops are seen, On the leaves and grass - es green,
'Tis not in the pow'r of art, Thus to thrill the hu - man heart,
Now the sun a - gain is king, And the birds are on the wing!

Like the jew - els of a queen, Or the dew at dawn.
And such mem - o - ries to start, As the rain - drops do.
Hear their mer - ry car - ols ring, At the close of rain!

REFRAIN. *pp*

Pat-ter, pat-ter, pat-ter, pat-ter, patter, patter, patter, patter, Pat-ter of the Summer rain,

Pat-ter, pat-ter, pat-ter, pat-ter, patter, patter, patter, patter, Pat-ter of the Summer rain,
Oh, the pat - - - - - - ter of the rain,

m

Pat-ter, pat-ter, pat-ter, patter, patter, patter, patter, patter, Patter with a soothing strain;

Pat-ter, pat-ter, pat-ter, patter, patter, patter, patter, patter, Patter with a soothing strain;
Fall-ing with . . . . . a sooth - ing strain;

Pat-ter, pat-ter, pat-ter, pat-ter, patter, patter, patter, patter, Patter like the fairies tread,

Pat-ter, pat-ter, pat-ter, pat-ter, patter, patter, patter, patter, Patter like the fairies tread,
Like the fair - - - - - - ies qui - et tread,

Rit. . . . . *Repeat pp.*

Pat-ter, pat-ter, pat-ter, patter, patter, patter, patter, patter, Patter on the roof o'er-head.

Pat-ter, pat-ter, pat-ter, patter, patter, patter, patter, patter, Patter on the roof o'er-head.
Fall-ing on . . . . . the roof o'er - head.

IN SUMMER DAYS.

JULIA H. JOHNSTON. A. RIDDLE.

1. In Sum-mer days, in Sum-mer days, All na - ture wears a robe of praise,
2. In Sum-mer days, in Sum-mer days, The sun-light falls in fer - vent rays,
3. In Sum-mer days, in Sum-mer days, Her hand up - on us, na - ture lays,
D. C. Then come a - way, O come a - way, And ev - 'ry day be blithe and gay,

FINE.

The sun - ny hours, the breath of flow'rs, Make light and love be - low, a - bove.
In sun and rain, the fruit and grain, Give pro-mise true, of har - vest due.

Come out with me, and you shall see, My witch-ing grace, in ev - 'ry place.
With-out a fear, with out a care, The Sum-mer gladness come and share.

D. C.

The year goes on in pleas-ant ways, In Sum-mer days, in Sum - mer days.
The bounteous year her pledge dis-plays, In Sum-mer days, in Sum - mer days.

The gen - tle breeze at ran - dom plays, With flutt'r-ing leaves, in Sum - mer days.

STREW THE FAIR GARLANDS.

S. F. SMITH, D. D. QUARTET FOR MALE VOICES. A. BEIRLY.

1. Strew the fair gar-lands where slumber the dead, Ring out the strains like the swell of the sea; Heart-felt the trib-ute we lay on each bed, Sound o'er the brave the re-frain of the free; Sound the re-frain of the loy-al and free, Vis-it each sleep-er and hal-low each bed; Wave the starr'd ban-ner from sea-coast to sea, Grate-ful the liv-ing, and hon-or'd the dead.
2. Dear to each heart are the names of the brave, Rest-ing in glo-ry, how sweet-ly they sleep; Dew-drops at ev'n-ing fall soft on each grave, Kin-dred and stran-gers bend fond-ly to weep; Kin-dred bend fond-ly, and droop-ing eyes weep, Tears of af-fec-tion o'er ev'-ry green grave; Fresh are the lau-rels and peace-ful their sleep, Love still shall cher-ish the no-ble and brave.
3. Peace o'er the land, o'er these homes of the free, Broods ev-er-more with her shel-ter-ing wings; God of the Na-tion, our trust is in Thee, God, our pro-tec-tor, our guide and our King; God, our pro-tec-tor, our guide and our King, Thou art our ref-uge, our hope is in Thee, Strong in Thy bless-ing, and safe 'neath Thy wing, Peace shall en-cir-cle these homes of the free.

Rit. *ff* *Rit.*

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BEAUTIFUL FLAG OF LIBERTY.

J. H. F. J. H. FILLMORE.

SOPRANO.

1. Beau - ti - ful flag, ... Flag of the free, ...
2. Beau - ti - ful flag, ... Flag of the brave, ...

1. Beau-ti - ful flag of the free, Beau -ti - ful flag of the free,
2. Beau-ti - ful flag of the brave, Beau -ti - ful flag of the brave,

Hap-py our homes ..... Shield-ed by thee; .....
Long may thy stars ..... Tri-umph-ant wave .....

Hap-py, yes, hap-py, our homes, Hap - py when shield-ed by thee;
Long and tri-umph-ant-ly wave, Long and tri - umph-ant - ly wave,

f.

Ev - er we'll sing ..... Prais-es of thee, ...
O - ver the land, ... O - ver the sea, ...

Ev - er our sing-ing shall be, Prais - es in hon - or of thee,
O - ver the land and o'er sea, O - ver the land and o'er sea,

By permission.

FINE.

Beau - ti - ful flag of lib - er - ty.....

Rit.

Beau - ti - ful flag, beau - ti - ful flag, flag of lib - er - ty.
Beau - ti - ful flag, beau - ti - ful flag, flag of lib - er - ty.

Beau-ti - ful flag,..... Flag of the free,.....
Beau-ti - ful flag,..... Flag of the brave,.....

Beau-ti - ful flag of the free, Beau - ti - ful flag of the free,
Beau-ti - ful flag of the brave, Beau - ti - ful flag of the brave,

D. S.

Em - blem of peace and pur - i - ty;.....
Long may thy stars in tri - umph wave;.....

Em - blem of peace, em - blem of peace, peace and pur - i - ty;
Long may thy stars tri - umph-ant wave, long in tri - umph wave;

THE OLD FARM GATE.

E. J. HALL. ALFRED BEIRLY.

Andantino.

m

m

1. The old farm - gate..... hangs sag - ging down,..... On rust - y
2. The chil - dren have..... up - on it clung,..... And in and
3. The old farm - gate..... has o - pen'd wide..... To wel - come

f *Rall.* . . . . . .

p

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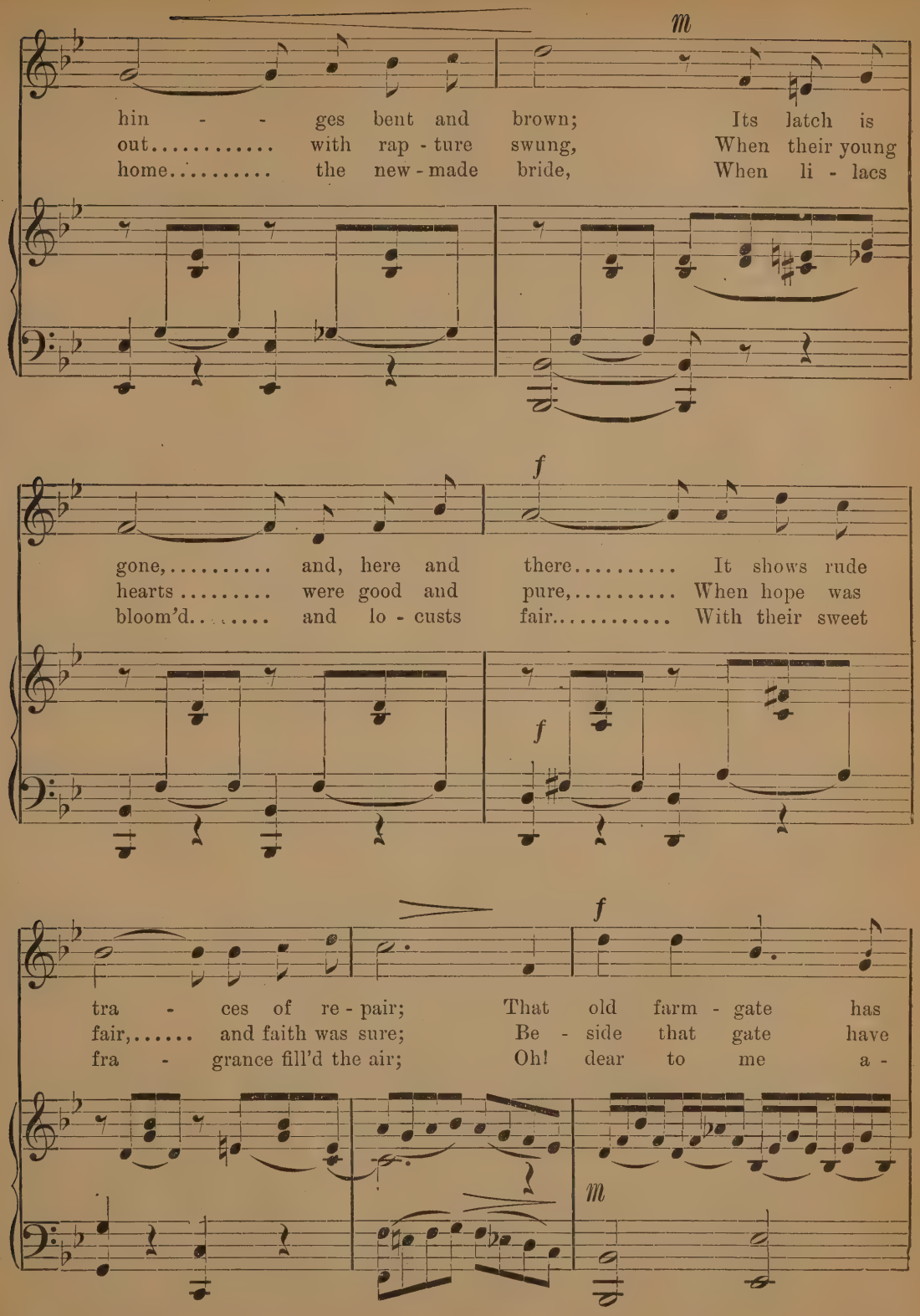

m
hin - - ges bent and brown; Its latch is
out..... with rap - ture swung, When their young
home..... the new - made bride, When li - lacs
f
gone,..... and, here and there..... It shows rude
hearts..... were good and pure,..... When hope was
bloom'd..... and lo - custs fair..... With their sweet
f
f
tra - ces of re - pair; That old farm - gate has
fair,..... and faith was sure; Be - side that gate have
fra - grance fill'd the air; Oh! dear to me a -
m

seen each year, The blos - soms bloom and
lov - ers true The sto - ry told that's
bove all things, By rea - son of the

Rit . . . . . *Tempo.*

dis - ap - pear; The bright green leaves..... of spring un-
ev - er new; Have made their vows,..... have dream'd of
tho'ts it brings, Is that old gate,..... now sag - ging

Rit. . . . . . *m*

Rall. . . . .

fold,..... And turn to Au - tumn's red and gold.....
bliss,..... And seal'd each prom - ise with a kiss.....
down..... On rust - y hin - ges, bent and brown.....

CHORUS.

The old farm-gate hangs sag-ging down,

m

The old farm - gate..... hangs sag-ging down,..... On rust - y

The old farm-gate hangs sag-ging down,

On rust-y hinges, bent and brown, All bent and brown; Its latch is gone,

hin - ges, bent and brown;..... Its latch is gone,..... and here and

On rust-y hinges, bent and brown, All bent and brown; Its latch is gone,

Rit. . . . *Repeat pp.*

and here and there It shows rude tra-ces of re-pair, of re-pair.

there..... It shows rude tra - - ces of re - pair. (of re-pair.)

and here and there It shows rude tra-ces of re - pair.....

OUR "THOMAS-CAT."

A. B. (Comic.) A. BEIRLY.

1. There's a "Thomas - cat" 'round our house, 'Tis un - safe for a rat or a mouse To scam - per a - bout him In day - light or dark - ness, 'Twill sure - ly his pus - sy - ship's tem - per a - rouse.

2. This "Thomas - cat's" ways are queer, Ver - y of - ten a - court - ing he'll go, All o'er the back al - ley, O'er fenc - es and house - tops, Some "Tab - by" for - lorn, he will chase to and fro.

3. At ev'n-ing "Tom" dis - ap - pears, Soon a fine ma - tin - ee(?)greets the ear, Its "Tab - by" and "Tom - my" A - sigh - ing and lov - ing, Till boot - jacks and bul - lets come fly - ing too near.

REFRAIN. (*The "meow" music should not be played.*)

Me - ow, Our "Tom- my" has ways quite Cat-ching,
Me - ow, Our "Tom- my" has ways quite Cat-ching,
Me - ow, ... me - ow, . . Me-

Me - ow, And a voice that is ver - y fetch-ing; (All stamp feet.) Oh,

Me - ow, And a voice that is ver - y fetch-ing; (All stamp feet.) Oh,
ow, ... me - ow, . .

Spoken explosively, as if chasing a cat.

dear, what's that? 'Tis mis-chief he's at! Me - ow - e - ow, Ks - cat, ks - cat.

dear, what's that? 'Tis mis-chief he's at! Me - ow - e - ow, Ks - cat, ks - cat.

HOME ABOVE.

E. M. HERNDON.

1. I have a home a - bove, From sin and sor - row free; A
2. My Fa - ther's gra - cious hand Has built this sweet a - bode; From
3. My Sav - ior's pre - cious blood Has made my ti - tle sure; He

man - sion, which e - ter - nal love De - signed and formed for me.
ev - er - last - ing it was planned, My dwell - ing place with God.
passed thro' death's dark rag - ing flood, To make my rest se - cure.

WE SPEED AWAY.

P. M. P. MALLORY.

D. C. 1. We speed a - way, So light and gay,
2. Come one, come all, Come large and small,

D. C. 1. We speed a - way, ... So light and gay, ...
2. Come one, come all, ... Come large and small, ...

D. C. 1. We speed a - way, So light and gay,
2. Come one, come all, Come large and small,

The day so fair, Gives pleas - ure rare;
No sport so fine, As skat - ing time;

The day so fair, ... Gives pleas - ure rare; .....
No sport so fine, ... As skat - ing time; .....

The day so fair, Gives pleas - ure rare;
No sport so fine, As skat - ing time;

Our friends are near, To give us cheer,
O thrill - ing hour, We feel thy pow'r,

Our friends are near, ... To give us cheer, ...
O thrill - ing hour, ... We feel thy pow'r, ...

Our friends are near, To give us cheer,
O thrill - ing hour, We feel thy pow'r,

By permission.

We Speed Away.

FINE.

As o - ver the ice and o - ver the snow, So mer - ri - ly on we go.

As o - ver the ice and o - ver the snow, So mer - ri - ly on we go.

1. Joy, joy, joy! Our hearts are light, And all is bright, On, on, on! We

2. Joy, joy, joy! O ma - gic spell, We love thee well, On, on, on! To

gai - ly move a - long; Joy, joy, joy! How swift our flight, What pure de - light,

pleas - ure let's a - way; Joy, joy, joy! We ban - ish care, Thy sport to share,

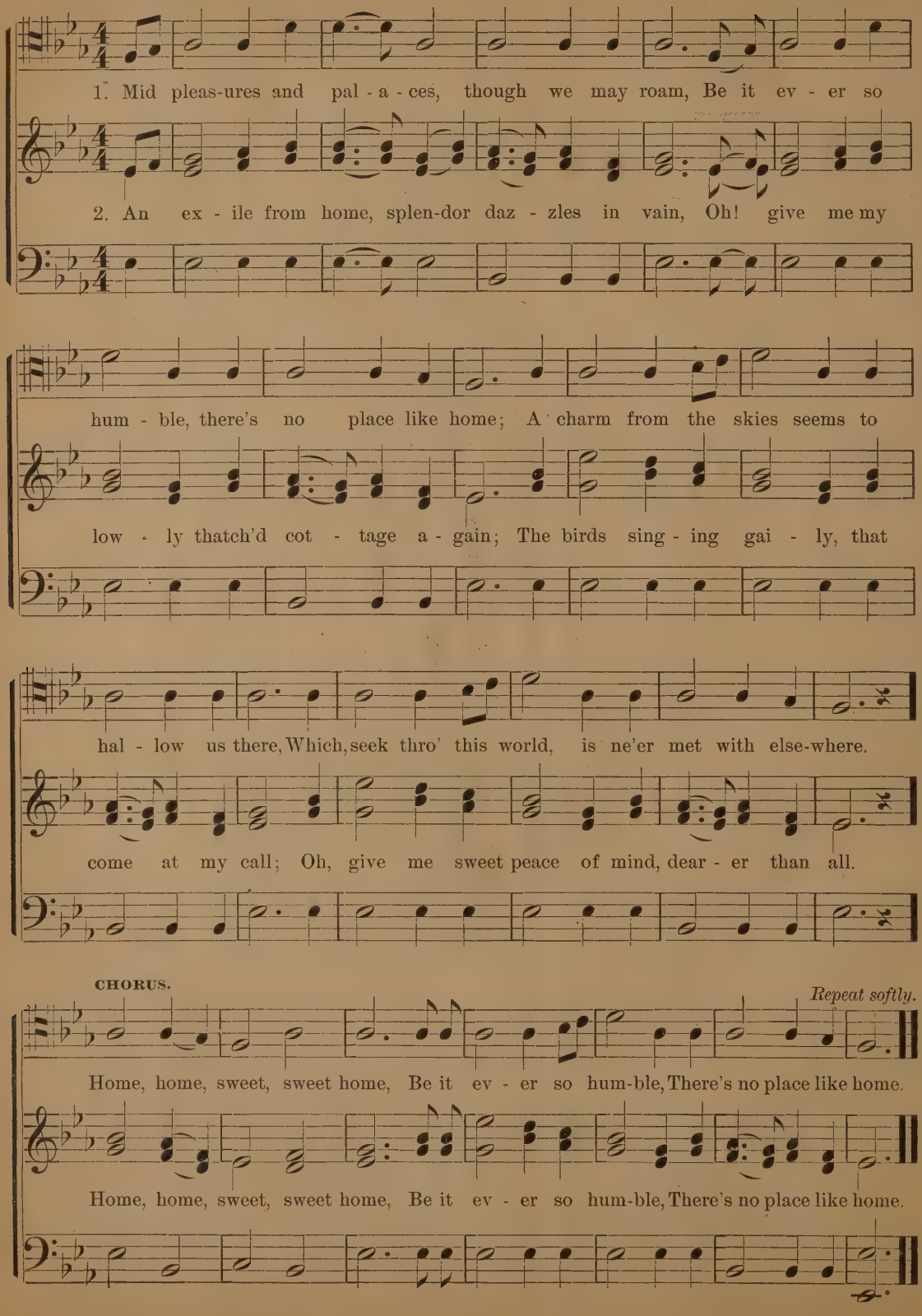
Go back without change of movement.
D. C.

A - way, a - way, This glo - rious day, With hap - py shout and song.

Hur - rah, hur - rah! Three times hur - rah! All hearts are glad to - day.

HOME, SWEET HOME.

JOHN HOWARD PAYNE. BISHOP.



AULD LANG SYNE.

May be used at "Old folks" concerts. Selected.

1. Should auld ac-quaint-ance be for-got, And nev-er brought to mind;
2. We've passed thro' ma-ny va-ried scenes, Since youth's un-cloud-ed day;
3. Here we have met, here we may part, To meet on earth no more;

Should auld ac-quaint-ance be for-got, And songs of auld lang syne?
And friends, and hopes, and hap-py dreams, Time's hand hath swept a-way.
And we may nev-er sing a-gain The cher-ished songs of yore:

For auld lang syne we meet to-night, For auld lang syne:
And voic-es that once joined with ours, In days of auld lang syne,
The sa-cred songs our fa-thers sang, In days of auld lang syne,

To sing the songs our fa-thers sang, In days of auld lang syne.
Are si-lent now, and blend no more, In songs of auld lang syne.
We may not meet to sing a-gain, The songs of auld lang syne.

FROM THE CROSS UPLIFTED.

R. EARLE.

1. From..... the cross..... up - lift - - ed high,
2. "Spread... for thee,... .. the fes - - tal board,
3. "Soon..... the days..... of life..... .. shall end,

Alto, Tenor and Bass Marcato.

1. From the cross up - lift - ed high, From the cross up - lift - ed high,
2. Spread for thee, the fes - tal board, Spread for thee, the fes - tal board,
3. Soon the days of life shall end, Soon the days of life shall end,

Where..... the Sav - - ior deigns..... to die,
See,..... with rich - - est boun - - ty stor'd;
Lo,..... I come— your Sav - - ior, Friend!

Where the Sav - ior deigns to die, Where the Sav - ior deigns to die,
See, with rich - est boun-ty stor'd, See, with rich - est boun-ty stor'd;
Lo, I come—your Sav - ior, Friend, Lo, I come—your Sav - ior, Friend!

What..... me - lo - - dious sounds..... we hear,
To..... thy Fa - - ther's bo - - som press'd
Safe..... your spir - - it to..... con - vey

What me - lo - dious sounds we hear, What me - lo - dious sounds we hear,
To thy Fa - ther's bo - som press'd, To thy Fa - ther's bo - som press'd
Safe your spir - it to con - vey, Safe your spir - it to con - vey

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Burst - - ing on..... the rav - - ish'd ear,
Thou..... shalt be ..... a child..... con-fess'd,
To..... the realms..... of end - - less day,

Burst-ing on the rav-ish'd ear, Burst-ing on the rav-ish'd ear,
Thou shalt be a child con-fess'd, Thou shalt be a child con-fess'd.
To the realms of end-less day, To the realms of end-less day.

"Love's re - deem - - ing work... ... is done,.....
Nev - er from..... His house..... to roam;.....
Up to my..... e - ter - - nal home.....

Alto words above.

Love's re-deem - ing work is done, Thy work is done,
Nev - er from His house to roam, His house to roam,
Up to my e - ter - nal home, E - ter - nal home,

Come,... and wel - - come, sin - - ner, come!"
Come,... and wel - - come, sin - - ner, come!"
Come,... and wel - - come, sin - - ner, come!"

Come, and wel - come, come and wel - come, sin - ner, come!"
Come, and wel - come, come and wel - come, sin - ner, come!"
Come, and wel - come, come and wel - come, sin - ner, come!"

OH, COME WITH ME.

F. M. DAVIS

1. Oh, come with me o'er the wa - ters of the sil - ver lake, (sil - ver lake,)

2. Then o'er the lake in our lit - tle bark we'll gai - ly glide, (gai - ly glide,)

Oh, come, oh, come with me, (with me,) Our joy - ous songs shall the

Oh, come, oh, come with me, (with me,) The hours will pass quick - ly

ech - oes of the hills a - wake, (hills a - wake,) Oh, come, oh, come with me.

with the gen - tle fleet - ing tide, (fleet-ing tide,) Oh, come, oh, come with me.

REFRAIN.

Oh, come, come, come, come with me, Oh, come, come, come, come with me, Oh,

Oh, come, come, come, come with me, Oh, come, come, come, come with me, Oh,

By permission.

Come with me, come with me, O'er the wa-ters of the sil - ver lake;

Come with me, O'er the wa-ters of the sil - ver lake; Oh,
Come with me, come with me,

Rall.

Come with me, come with me, And with mu - sic sweet the dis-tant echoes wake.

come with me, And with mu - sic sweet the dis-tant echoes wake.
Come with me, come with me,

SUNSHINE.

Brightly. Selected.

1. From skies that were so gloom - y, The clouds have rolled a - way,
2. The birds are sing - ing sweet - ly, I hear their glad re - frain,
3. The dark - ness o'er the path - way, Has van - ished with the rain,

And now a - mong the ros - es The sun - beams are at play.
And with them I'm re - joic - ing That sun - shine's come a - gain.
And now my heart re - joic - es That sun - shine's come a - gain.

SONGS THAT MOTHER SANG.

A. B. A. BEIRLY.

Andante.

DUET. Sop. & Alto.

1. Hark! I hear a soft re - frain, Echo-ing to and fro; 'Tis a
2. Love and kind - ness that dear heart Filled to o - ver - flow; Strong in
3. What the cares of that sweet soul, None will ev - er know; 'Mid them
4. By and by her spir - it fled, At her Lord's com - mand; Now with

m

Rit.

song that moth - er sang In the long a - go So sweet and low:—
faith her soul would sing In the long a - go So sweet and low:—
all of heav'n she sang In the long a - go So sweet and low:—
an - gels moth - er sings, In the glo - ry - land So sweet and low:—

After first verse.

p

{ O hap - py day, that fixed my choice On Thee, my Sav - ior and my God! }
{ Well may this glow - ing heart re - joice, And tell its rap - tures all a-broad. }

D. C.

Hap - py day, hap - py day, When Je - sus wash'd my sins a - way.

After second verse.

m

My faith looks up to Thee, Thou Lamb of Cal - va - ry, Sav - ior di - vine;

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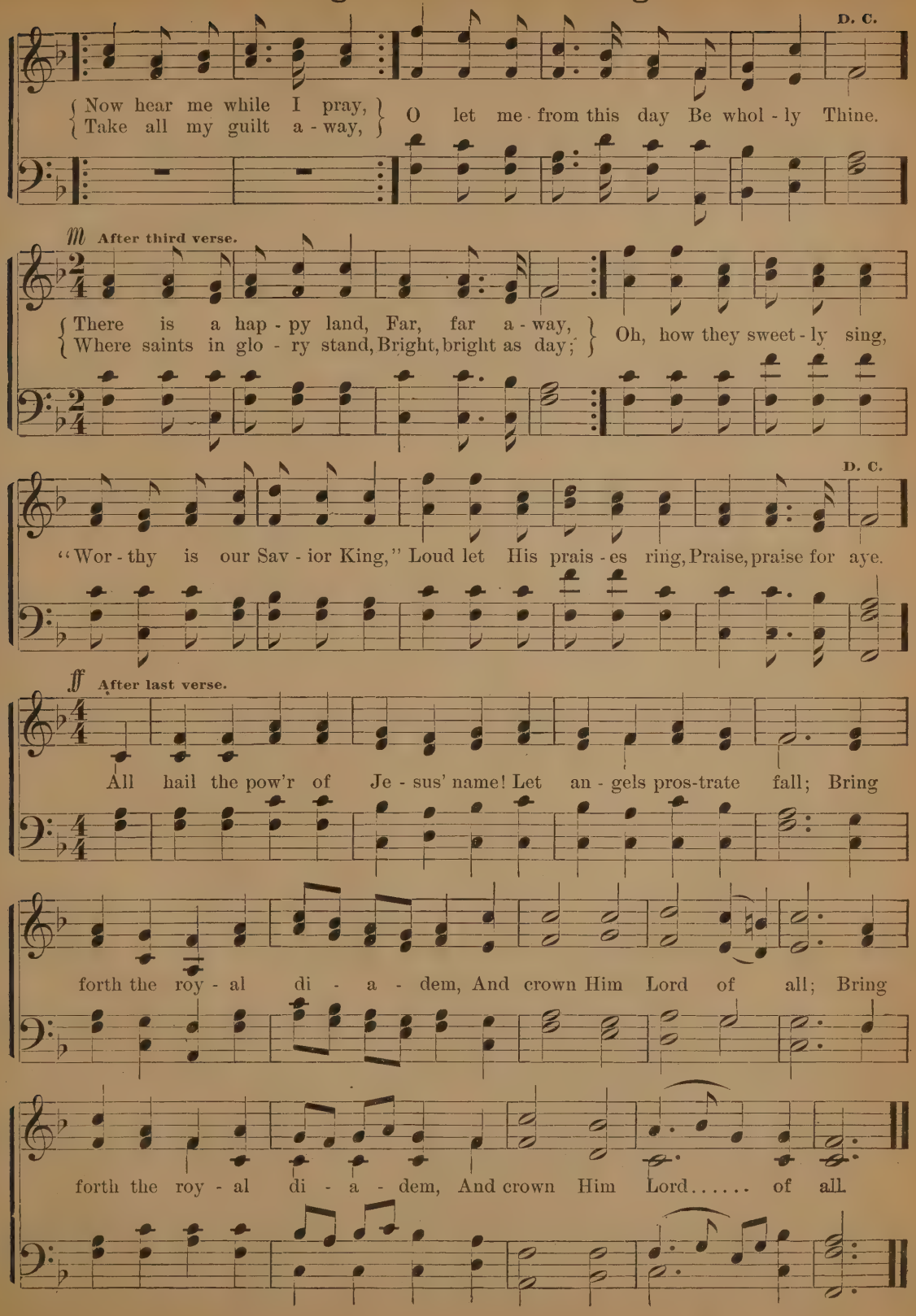
D. C.
Now hear me while I pray, Take all my guilt a - way, O let me from this day Be whol - ly Thine.
m After third verse.
There is a hap - py land, Far, far a - way, Where saints in glo - ry stand, Bright, bright as day; Oh, how they sweet - ly sing,
D. C.
"Wor - thy is our Sav - ior King," Loud let His prais - es ring, Praise, praise for aye.
ff After last verse.
All hail the pow'r of Je - sus' name! Let an - gels pros-trate fall; Bring
forth the roy - al di - a - dem, And crown Him Lord of all; Bring
forth the roy - al di - a - dem, And crown Him Lord..... of all.

WISDOM'S BELLS.

Mrs. F. A. F. WOOD-WHITE. (School Song.) ANNIE HARRISON.

1. Hark! I hear the school-bells ring-ing, Sound-ing out the morn-ing call
2. Brave of heart, and strong of pur-pose, Nev-er heed-ing wrong or sin,
3. Then to hon-or, and to glo-ry, On we march with stead-y tread:

To the chil-dren of the Na-tion: "Come to hon-or, one and all!"
These the men to mould a Na-tion, These the tho'ts and acts that win.
Year by year a bright-er rec-ord By the na-tions to be read.

Come to wis-dom, come to knowledge—These are free for all to-day:
Wom-en fair, and pure, and no-ble, Trained to thought in learn-ing's halls,
What a vis-ion stands be-fore us, Of the com-ing gold-en days,

Who-so heed-eth not the sum-mons, He will nev-er win the way.
These the moth-ers of a peo-ple, Quick to an-swer du-ty's calls.
When brave sons and bloom-ing daugh-ters, Walk a-breast in wis-dom's ways.

EVENING SONG.

Moderato. MALE VOICES. A. BEIRLY.

1. The day a-sleep is fall - en, My heart is wide a - wake, And thro' the night low

2. Now all is hush'd in slum - ber, But, search-ing far a - way, Mine eye doth sweep as

m

3. Ye stars, se-rene - ly burn - ing, Ye lift our tho'ts a - bove, Can ye al - lay the

mur - mur, The dear old songs do make; O won-drous, ho - ly still - ness, O

free - ly As in the o - pen day; To think of thee, Be - lov - ed, Be

f *f*

yearn - ing Of deep and ten - der love? O! heart to heart is dear - er In

dream-ful, sweet re - pose, The wea-ry day's wide por-tals With key of gold ye close.

now my whole de - light! For me a joy - ful morn-ing, And, Sweet, to thee good-night.

f *f*

these still hours I trow; Tho' part-ed, we draw near - er To one an - oth - er now!

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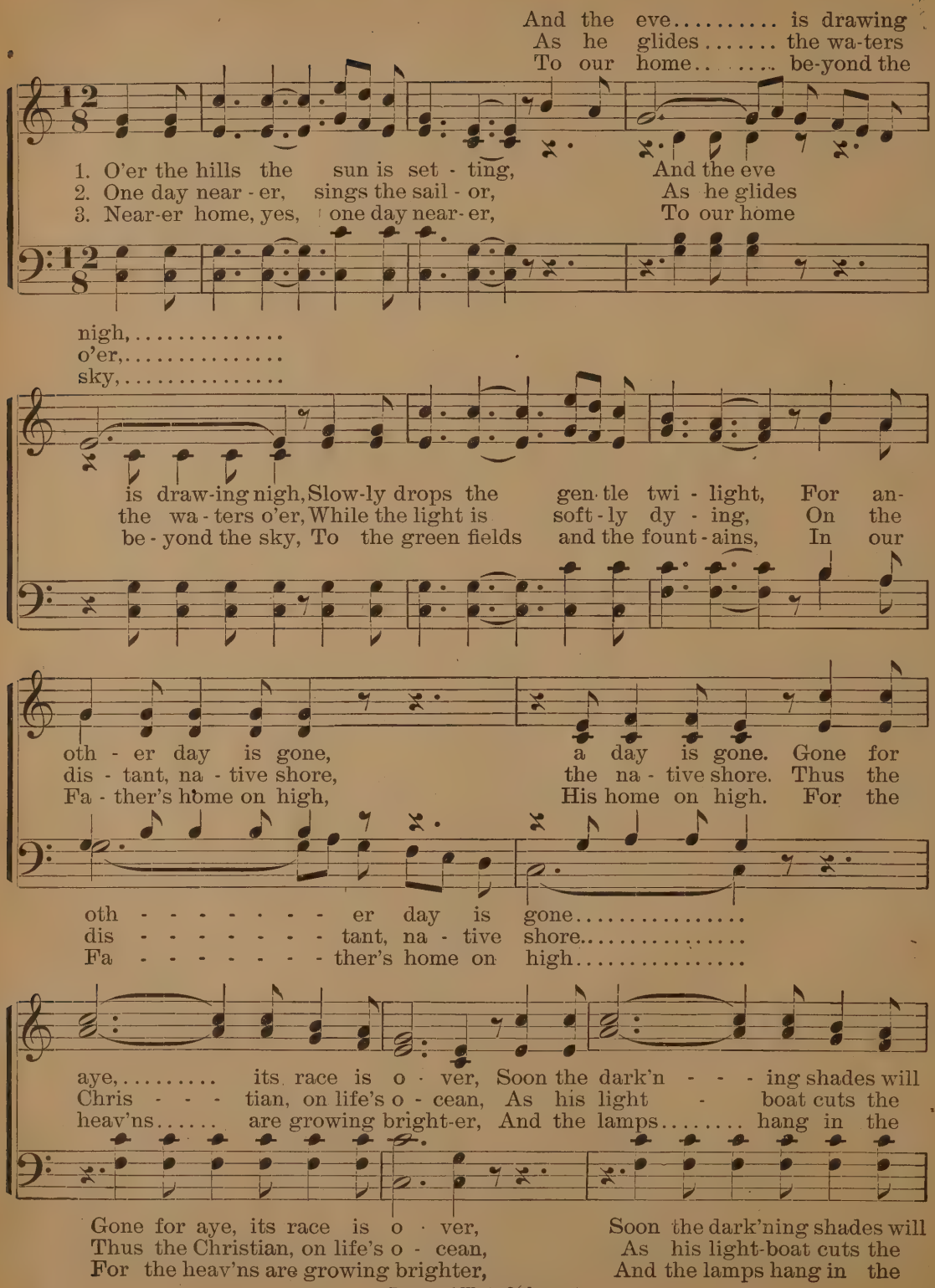
NEARER HOME.

ALICE CAREY. E. D. KECK.



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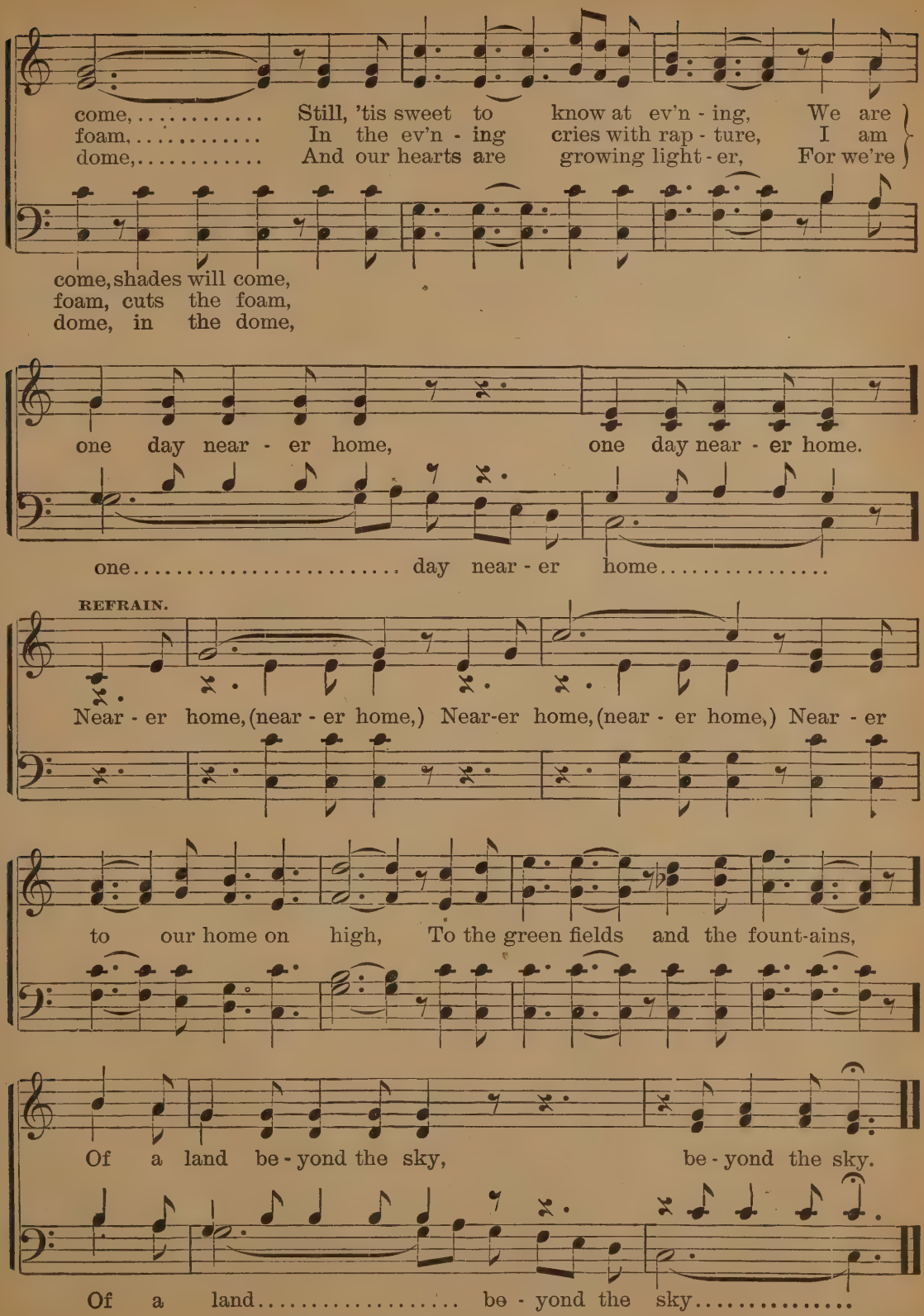
come, ... Still, 'tis sweet to know at ev'n - ing, We are
foam, ... In the ev'n - ing cries with rap - ture, I am
dome, ... And our hearts are growing light - er, For we're
come, shades will come,
foam, cuts the foam,
dome, in the dome,
one day near - er home, one day near - er home.
one ..... day near - er home .....
REFRAIN.
Near - er home, (near - er home,) Near-er home, (near - er home,) Near - er
to our home on high, To the green fields and the fount-ains,
Of a land be - yond the sky, be - yond the sky.
Of a land ..... be - yond the sky .....

THE LORD IS MY SHEPHERD.

Lento. T. KOSCHAT. Arr.

1. The Lord is my Shep-herd, no want shall I know, I
2. Thro' the val - ley and shad - ow of death tho' I stray, Since
3. In the midst of af - flic - tion my ta - ble is spread; With
4. Let good-ness and mer - cy, my boun - ti - ful God, Still

feed in green past - ures, safe - fold - ed I rest; He lead - eth my
Thou art my Guar-dian, no e - vil I fear; Thy rod shall de-
bless-ings un - meas-ured my cup run - neth o'er; With per - fume and
fol - low my steps till I meet Thee a - bove; I seek by the

soul where the still wa - ters flow, Re - stores me when wan-d'ring, re-
fend me, Thy staff be my stay; No harm can be - fall, with my
oil Thou a - noint-est my head; Oh, what shall I ask of Thy
path which my fore - fa-thers trod, Thro' the land of their so - journ, Thy

Rit.

deems when op-press'd, Re - stores me when wand'ring, redeems when oppress'd.
Com - fort - er near, No harm can be - fall, with my Com-fort - er near.
prov - i - dence more? Oh, what shall I ask of Thy prov - i-dence more?
king - dom of love, Thro' the land of their so-journ, Thy king-dom of love.

WE'RE SAILING.

A. B. *Dedicated to my nephew, Mr. Edwin W. Crawford, Tusseyville, Pa.* A. BEIRLY.

Brightly.

f

Mer - ri - ly, mer - ri - ly on we float, Naught of troub - le and care we know,

f

Mer - ri - ly, mer - ri - ly on we float, Naught of troub - le and care we know,

Cheer - i - ly, cheer - i - ly glides our boat, As gen - tly the breez - es blow;

Cheer - i - ly, cheer - i - ly glides our boat, As gen - tly the breez - es blow;

Mer - ri - ly, mer - ri - ly on we ride, Mirth and pleas-ure no ill be - tide,

Mer - ri - ly, mer - ri - ly on we ride, Mirth and pleas-ure no ill be - tide,

Do not repeat this strain after D. C. FINE.

1st. 2d.

Mer - ri - ly, mer - ri - ly, Cheer - i - ly, cheer - i - ly on we go. go.

Mer - ri - ly, mer - ri - ly, Cheer - i - ly, cheer - i - ly on we go. go.

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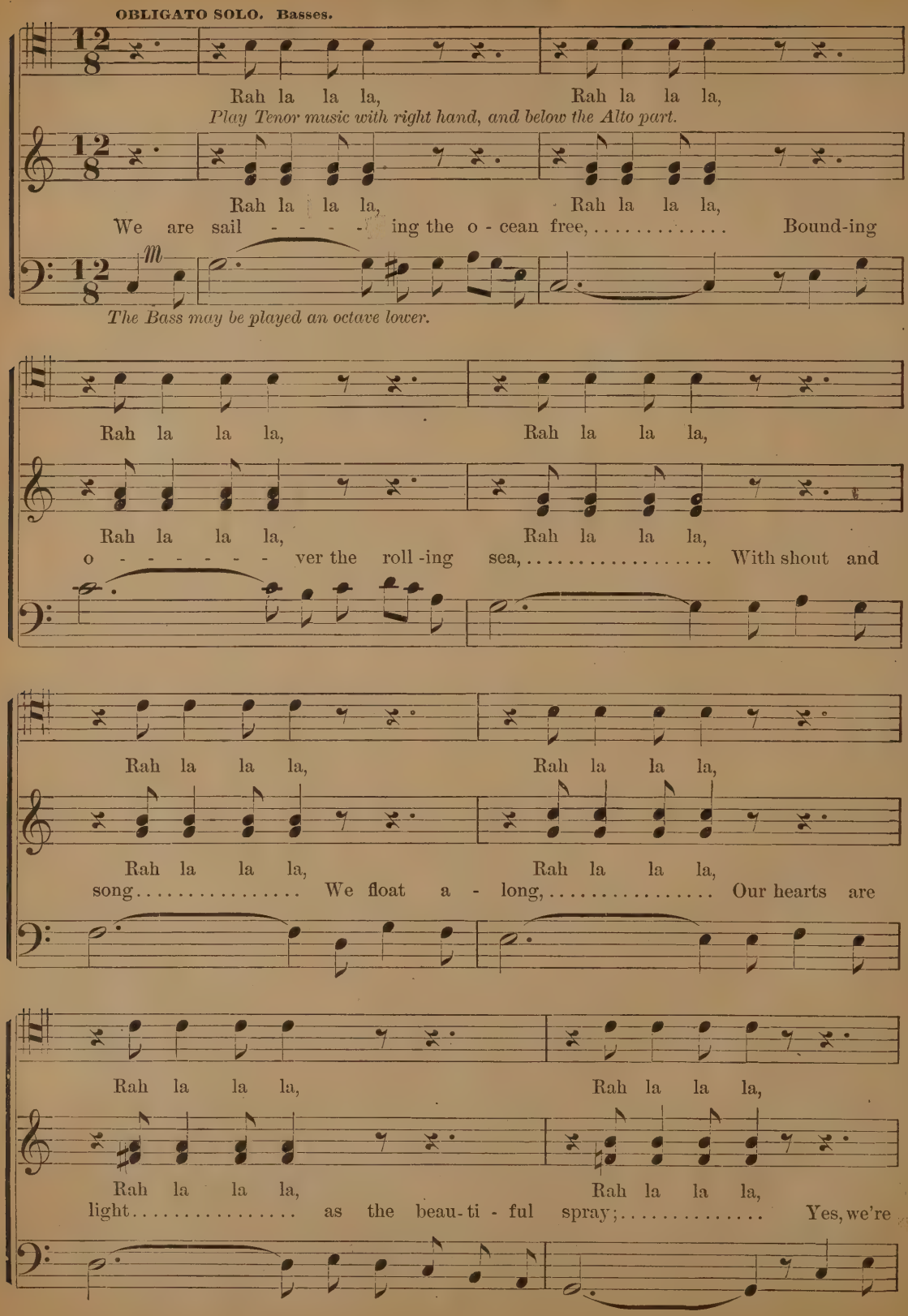
OBLIGATO SOLO. Basses.
Rah la la la, Rah la la la,
Play Tenor music with right hand, and below the Alto part.
Rah la la la, Rah la la la,
We are sail - - - - - ing the o - cean free, ... Bound-ing
m
The Bass may be played an octave lower.
Rah la la la, Rah la la la,
Rah la la la, Rah la la la,
o - - - - - - ver the roll -ing sea, ... With shout and
Rah la la la, Rah la la la,
Rah la la la, Rah la la la,
song . . . . . We float a - long, ... Our hearts are
Rah la la la, Rah la la la,
Rah la la la, Rah la la la,
light . . . . . as the beau - ti - ful spray; . . . . . Yes, we're

Rah la la la, Rah la la la,

Rah la la la, Rah la la la,

sail - - - ing the o - cean free, ... Bound-ing

Rah la la la, Rah la la la, Now on - ward we

Rah la la la, Rah la la la,

o - - - ver the roll - ing sea, ...

ff

Now on - ward we glide, The bil - lows we ride,

glide, ... The bil - lows we ride, ...

Now on - ward we glide, The bil - lows we ride,

Rit. — — — — — — D. C.

In our gal - lant boat we sail a - way, we sail a - way.

In our gal - lant boat we sail a - way. (we sail a - way.)

COME AWAY TO THE WOODS.

Animato.

E. M. HERNDON.

m *f*

Come a - way to the woods and fields, Come a - way to the woods and

ff

To pleas - ure a - way, To pleas-ure a - way,

Come a - way, ... Come a - way, ...

fields, To pleas - ure a - way, To pleas-ure a - way,

m

A - way to woods, a - way to fields, O come. . . . a - way, ...

ff

A - way to woods, a - way to fields, O come. . . . a - way. . . . .

A - way to woods, a - way to fields, O come. . . . a - way. . . . .

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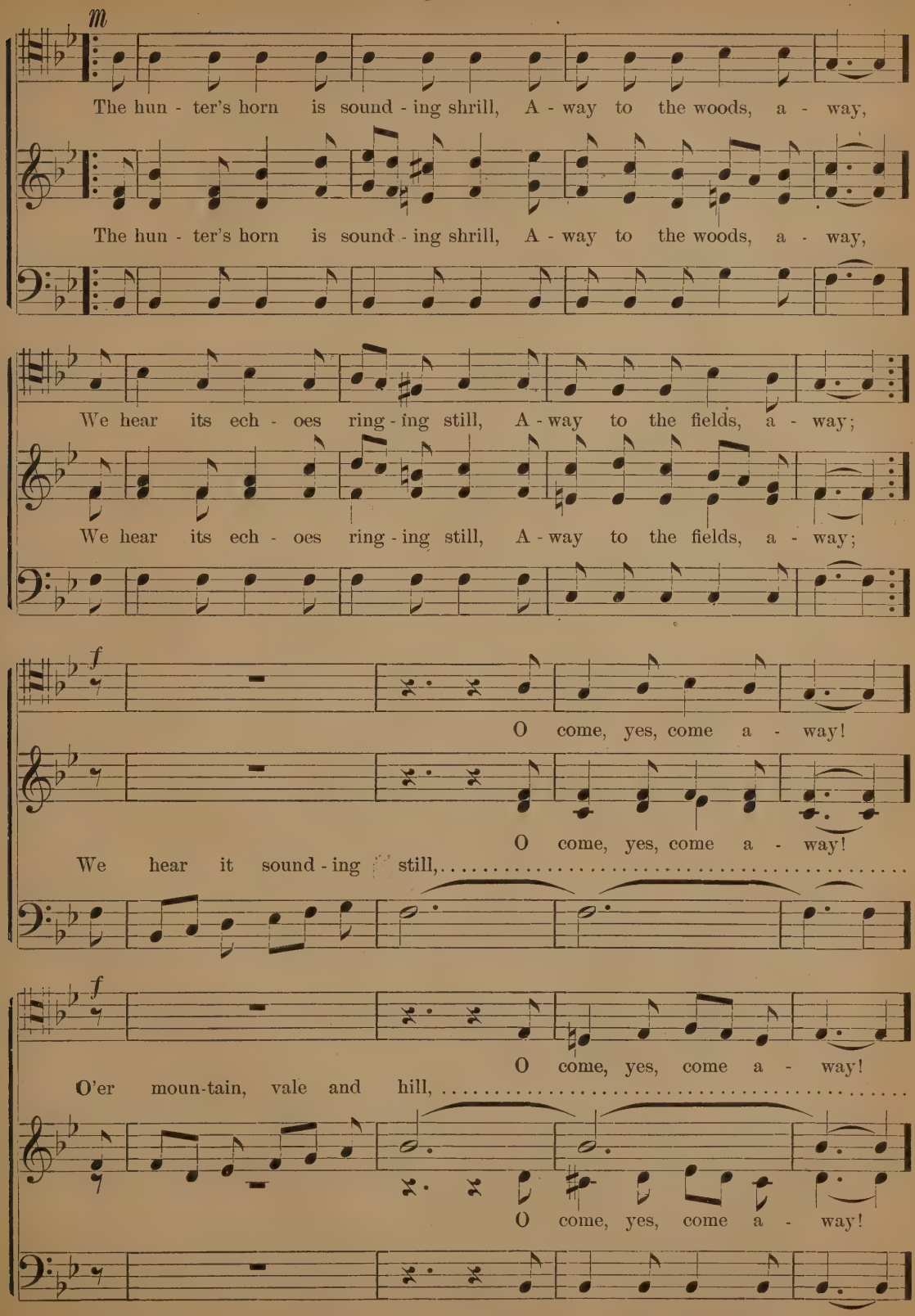
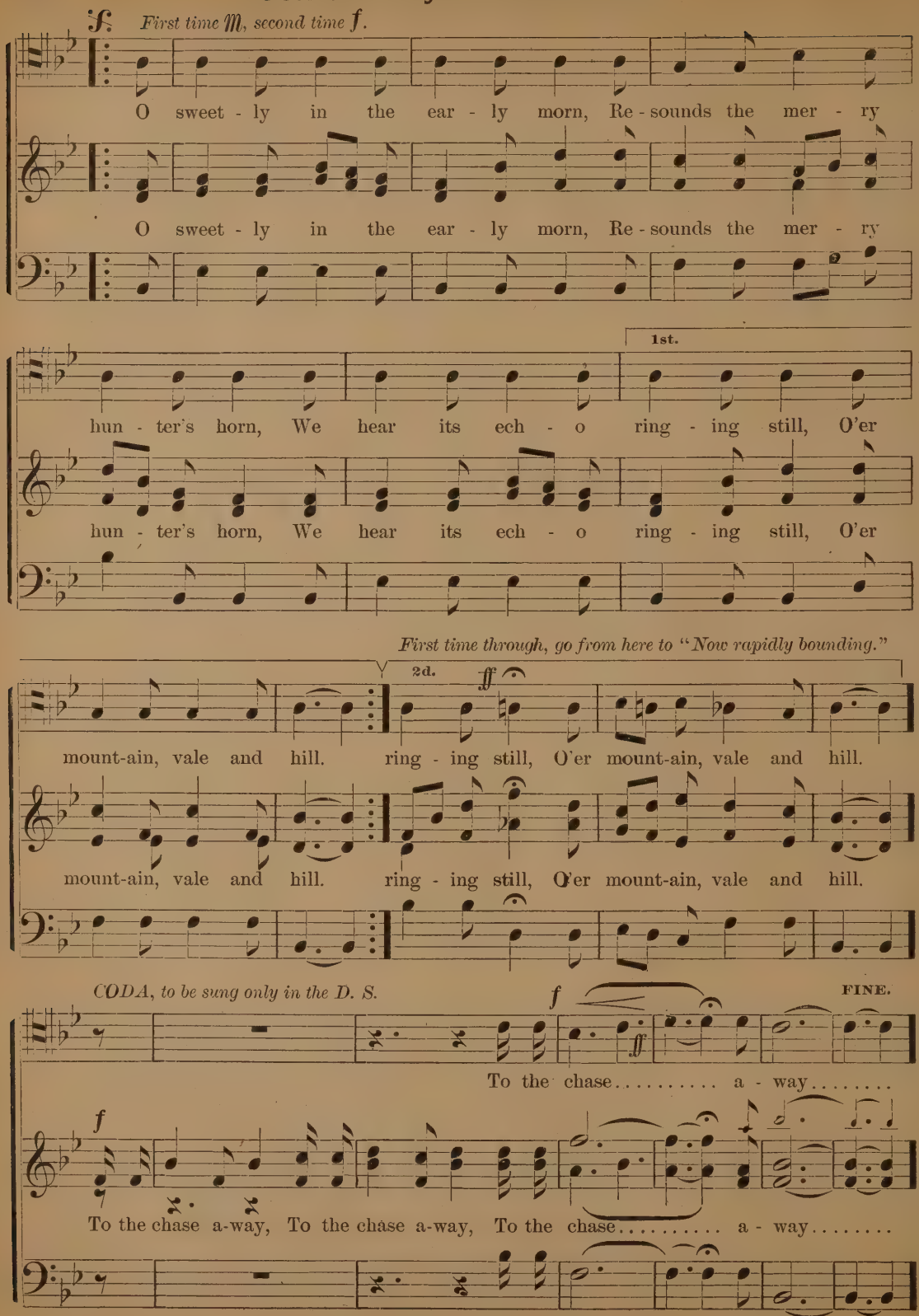
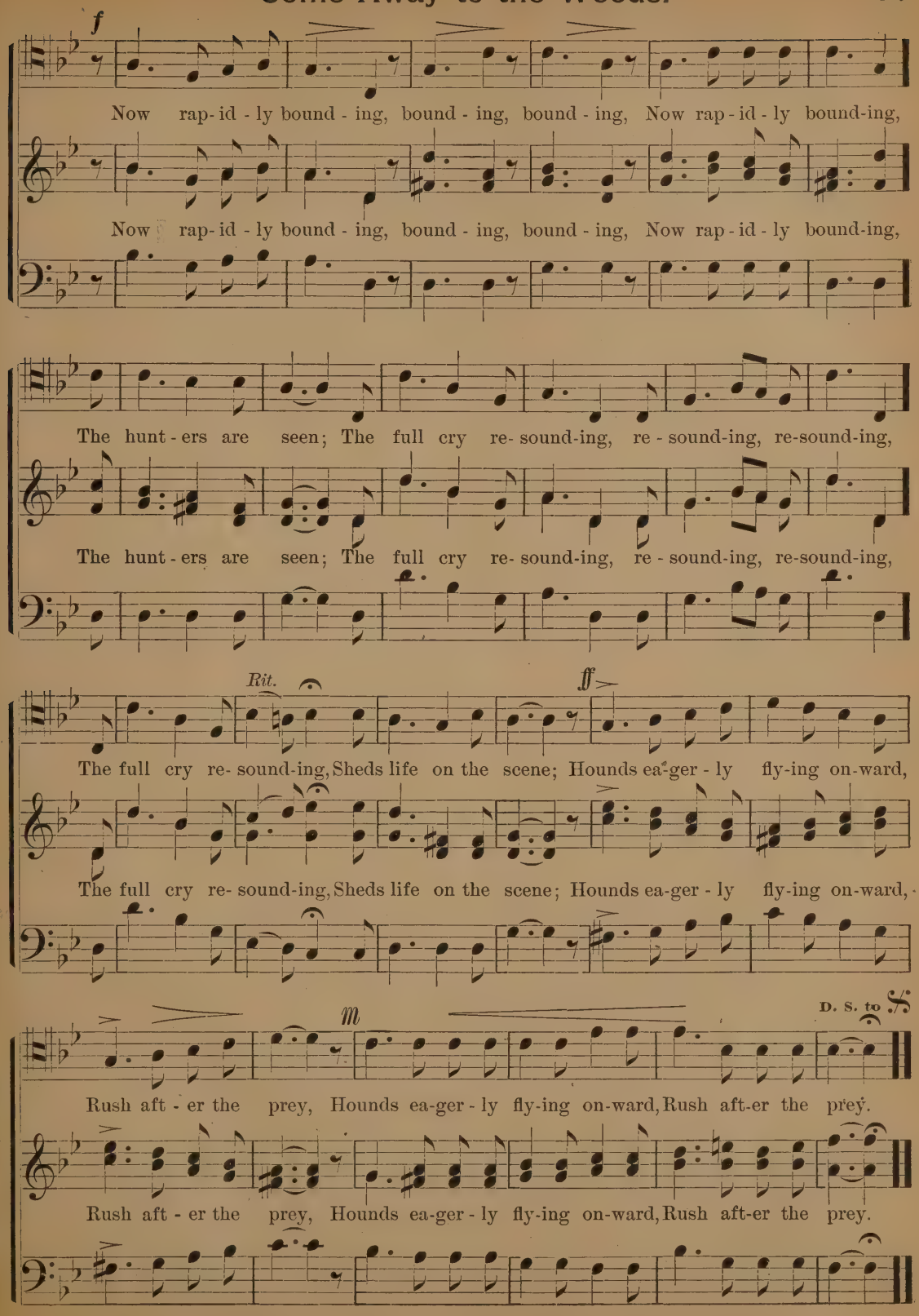

m
The hun - ter's horn is sound - ing shrill, A - way to the woods, a - way,
The hun - ter's horn is sound - ing shrill, A - way to the woods, a - way,
We hear its ech - oes ring - ing still, A - way to the fields, a - way;
We hear its ech - oes ring - ing still, A - way to the fields, a - way;
f
O come, yes, come a - way!
O come, yes, come a - way!
We hear it sound - ing still,
f
O come, yes, come a - way!
O'er moun-tain, vale and hill,
O come, yes, come a - way!

Come Away to the Woods.




f
Now rap-id-ly bound-ing, bound-ing, bound-ing, Now rap-id-ly bound-ing,
Now rap-id-ly bound-ing, bound-ing, bound-ing, Now rap-id-ly bound-ing,
The hunt-ers are seen; The full cry re-sound-ing, re-sound-ing, re-sound-ing,
The hunt-ers are seen; The full cry re-sound-ing, re-sound-ing, re-sound-ing,
Rit.
ff
The full cry re-sound-ing, Sheds life on the scene; Hounds ea-ger-ly fly-ing on-ward,
The full cry re-sound-ing, Sheds life on the scene; Hounds ea-ger-ly fly-ing on-ward,
m
D. S. to
Rush aft-er the prey, Hounds ea-ger-ly fly-ing on-ward, Rush aft-er the prey.
Rush aft-er the prey, Hounds ea-ger-ly fly-ing on-ward, Rush aft-er the prey.

ROW, BOATMAN, ROW.

A. G. ADAM GEIBEL.

Allegro moderato.

f

Row, boat-man, row, Row, boat-man, row, Row, boat-man, row us o'er the

Row, boat-man, row, Row, boat-man, row, Row, boat-man, row us o'er the

wa - ters blue, Row, boat - man, row, Row, boat - man, row,

wa - ters blue, Row, boat - man, row, Row, boat - man, row,

p

Row us o'er the wa - ters blue. Row, row, row, Row, row, row, row,

m

The night..... is bright and

Row us o'er the wa - ters blue. Row, row, row, Row, row, row, row,

row, row, row, row, row, row, row, row, row, row,

fair; The breeze is fresh, the stars are gleam-ing,

Sweet

row, row, row, row, row, row, row, row, row, row, Sweet mu-sic fills the

f

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row, row, row, row, row, row, row, row, row, row, row, row,
mu - - - - sic fills the air, With joy and love our hearts are

row, row, row, row, row, row, row, row, row, row, row, row,
air,

row, row, row; Then boat-man row us o'er the stream,
teem - ing;

row, row, row; Then boat. man row us o'er the stream,
Then boatman row . . . . . us o'er the stream, ... With steady

f

With steady hand and splashing oar We'll glide beneath

With steady hand and splashing oar We'll glide beneath
hand . . . . . and splashing oar . . . . . We'll glide be - neath . . . . . the moon's soft

1st. 2d.

the moon's soft beam, Till home a - gain, we'll be once more. more.

the moon's soft beam, Till home a - gain, we'll be once more. more.
beam, ...

Row, Boatman, Row.

Ah!..... Tra la la la..... la la,

Tra la la la la la la la la, tra la, Tra la la la

Ah!..... Tra la la la..... la la,

1st.

Ah!..... Tra la la la la la la la.

la la la la la, Tra la la la la la la la la.

Ah!..... Tra la la la la la la la.

2d.

la la la la la; Boat - man, row us o'er the

la la la la la; Boat - man, row us o'er the

p *Rit. dim.* *pp*

stream, Row us o'er the plac - id stream, The sil - v'ry stream.

stream, Row us o'er the plac - id stream, The sil - v'ry stream.

I WILL PRAISE HIM.

Allegretto. J. H. ALLEMAN.

m

I will praise Him, I will praise Him, I will praise His ho - ly

I will praise Him, I will praise Him, I will praise His ho - ly

name, I will praise His great and ho - ly name for ev - er - more,

name, I will praise His great and ho - ly name for ev - er - more,

m

I will praise His great and ho - ly name for ev - er - more.

I will praise His great and ho - ly name for ev - er - more.

m **TRIO. Alto, Tenor and Bass.** *f*

To Him, our Fa - ther, and our Friend, Our great High Priest and King,

I will Praise Him.

m *f*

We'll hon - or, praise and glo - ry give, Lord, hear us while we sing.

Moderato. *m* OBLIGATO SOLO. Tenor or Soprano.

I will praise..... His ho - ly name, I will

Inst. Play only the Chorus music.

m CHORUS. *pp*

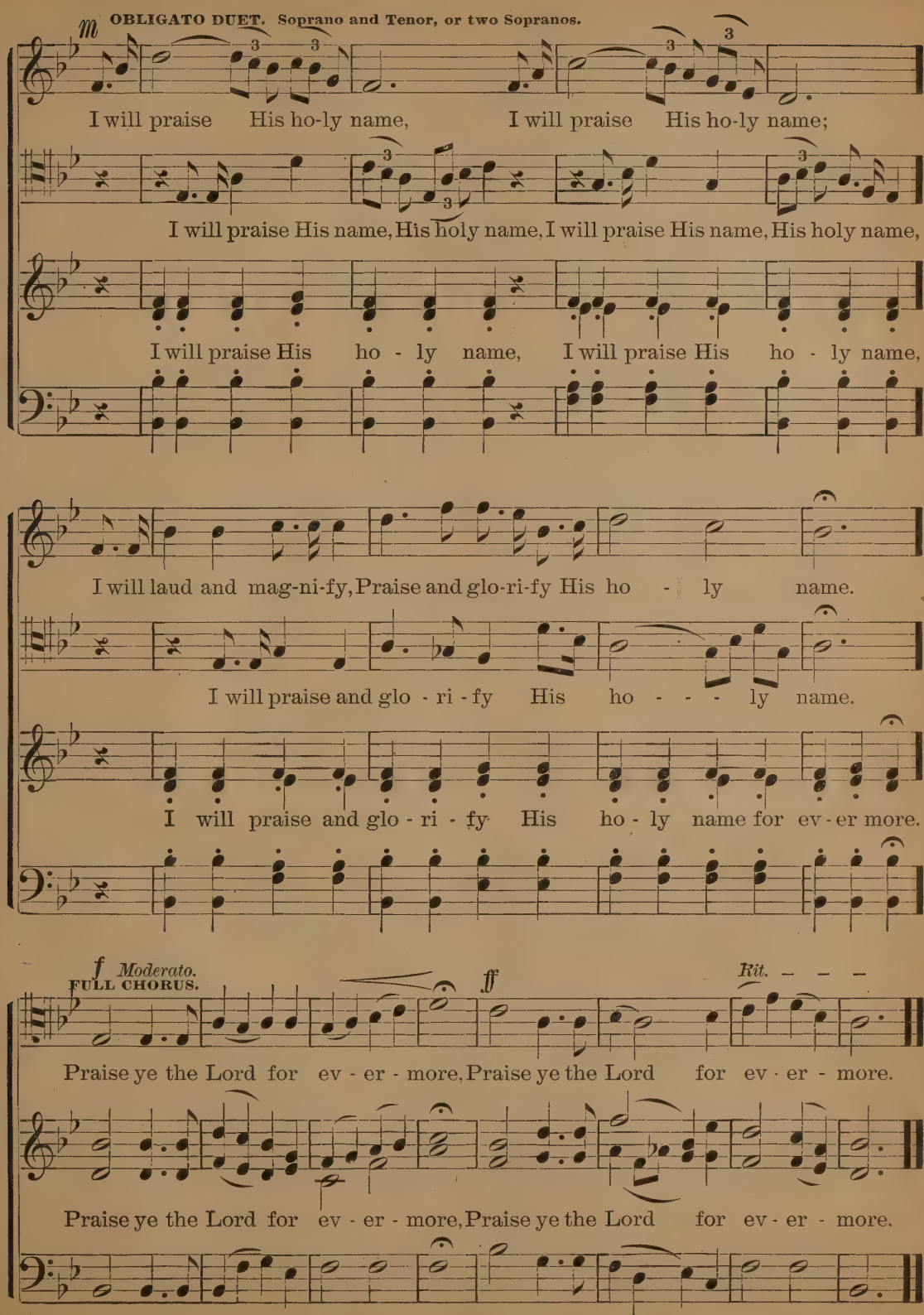
I will praise His ho - ly name,

praise..... His ho - ly name, From the ris - ing of the sun Till the *f*

I will praise His ho - ly name, I will laud and

go - ing down there-of, Will I praise the Lord.

mag - ni - fy His ho - ly name for ev - er - more.


m OBLIGATO DUET. Soprano and Tenor, or two Sopranos.
I will praise His ho-ly name, I will praise His ho-ly name;
I will praise His name, His holy name, I will praise His name, His holy name,
I will praise His ho - ly name, I will praise His ho - ly name,
I will laud and mag-ni-fy, Praise and glo-ri-fy His ho - ly name.
I will praise and glo - ri - fy His ho - - - ly name.
I will praise and glo - ri - fy His ho - ly name for ev - er more.
f Moderato.
FULL CHORUS.
ff
Rit.
Praise ye the Lord for ev - er - more, Praise ye the Lord for ev - er - more.
Praise ye the Lord for ev - er - more, Praise ye the Lord for ev - er - more.

MERRILY OH!

A. B. A. BEIRLY.

Brightly. *m* *m*

We're sailing a-way, So hap-py and gay, Mer - ri - ly oh! mer - ri - ly oh! We're

We're sailing a-way, So hap-py and gay, Mer - ri - ly oh! mer - ri - ly oh! We're

f 1st. 2d.

off with the wind, New pleasure to find, Yes, mer-ri - ly on we go. go.

off with the wind, New pleasure to find, Yes, mer-ri - ly on we go. go.

OBLIGATO SOLO. First time Tenor, Second time Soprano.

Moderato. *m*

We are sail - - - - - ing, gal-lant-ly sail - - - ing, Light-ly we

p Tra la, tra la, tra la, tra la,

f *m*

float..... where the rip - ples gleam;..... Yes, we're

Tra la, tra la, tra la, tra la,

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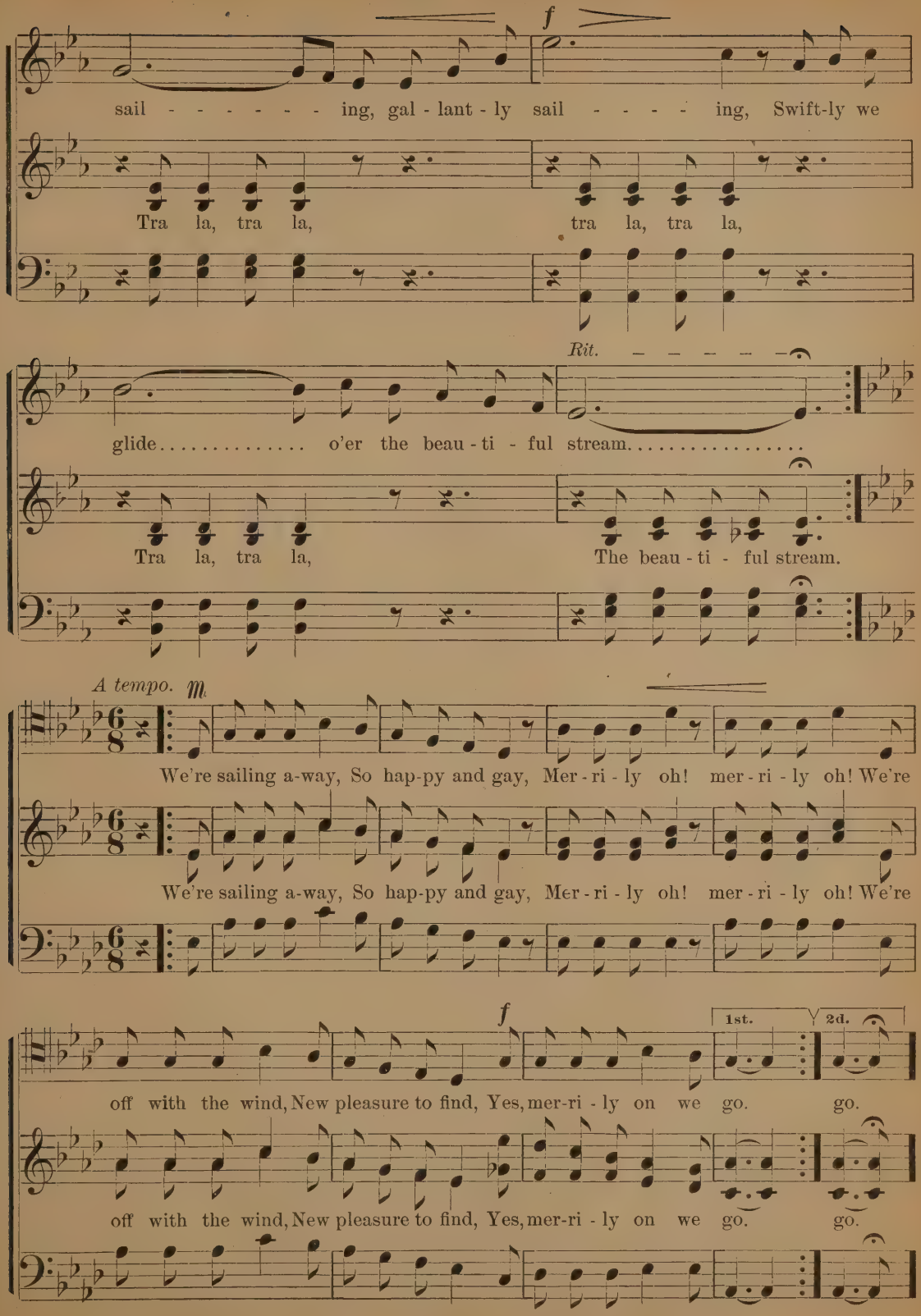

f
sail - - - - - - ing, gal - lant - ly sail - - - - ing, Swift-ly we
Tra la, tra la, tra la, tra la,
Rit.
glide..... o'er the beau - ti - ful stream.....
Tra la, tra la, The beau - ti - ful stream.
A tempo. m
We're sailing a-way, So hap-py and gay, Mer - ri - ly oh! mer - ri - ly oh! We're
We're sailing a-way, So hap-py and gay, Mer - ri - ly oh! mer - ri - ly oh! We're
f
1st.
2d.
off with the wind, New pleasure to find, Yes, mer-ri - ly on we go. go.
off with the wind, New pleasure to find, Yes, mer-ri - ly on we go. go.

Merrily Oh!

BASS SOLO, or Basses in Unison.

m *Andantino.*

The moon shines bright In the sky to-night, Ev-'ry heart is light and

m

free, With spir-its gay We sail a-way, With a

f

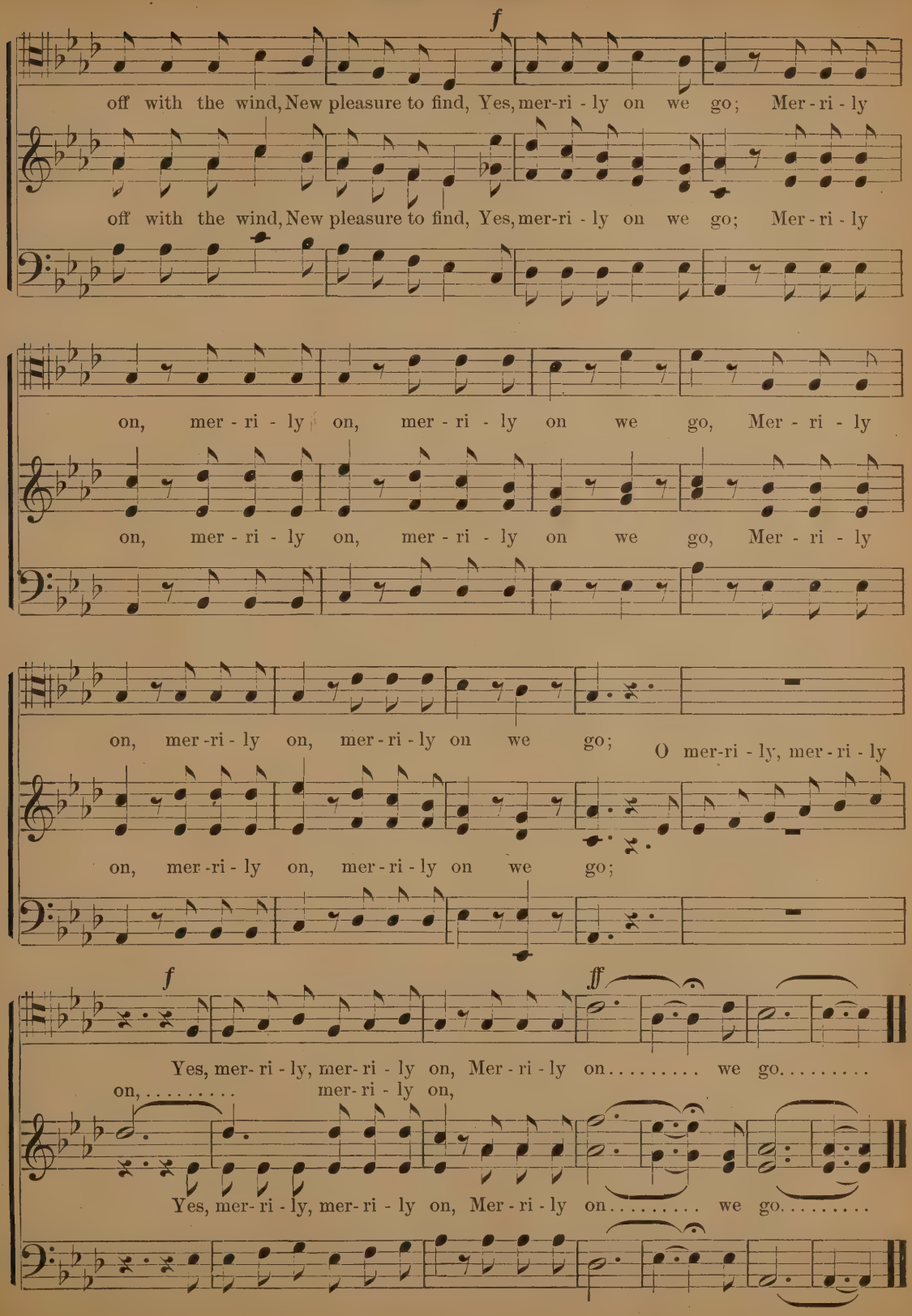
Rall.

song, O night, to thee, With a song, O night, to thee.

m *A Tempo.*

We're sail-ing a-way, So hap-py and gay, Mer-ri-ly oh! mer-ri-ly oh! We're

We're sail-ing a-way, So hap-py and gay, Mer-ri-ly oh! mer-ri-ly oh! We're


f
off with the wind, New pleasure to find, Yes, mer-ri - ly on we go; Mer - ri - ly
off with the wind, New pleasure to find, Yes, mer-ri - ly on we go; Mer - ri - ly
on, mer - ri - ly on, mer - ri - ly on we go, Mer - ri - ly
on, mer - ri - ly on, mer - ri - ly on we go, Mer - ri - ly
on, mer-ri - ly on, mer - ri - ly on we go; O mer-ri - ly, mer - ri - ly
on, mer-ri - ly on, mer - ri - ly on we go;
f
ff
Yes, mer- ri - ly, mer- ri - ly on, Mer - ri - ly on..... we go.....
on,..... mer- ri - ly on,
Yes, mer- ri - ly, mer- ri - ly on, Mer - ri - ly on..... we go.....

MUSIC MAKES A MERRY HEART.

J. H. K. J. H. KURZENKNABE.

f.

1. 'Tis mu - sic makes a mer - ry heart In child-hood's bo - som swell - ing,
2. 'Tis mu - sic makes a mer - ry heart Where buoyant youth is hail - ing,
3. 'Tis mu - sic makes a mer - ry heart With heav'nly smiles ca - ress - ing,
4. 'Tis mu - sic makes a mér - ry heart What -ev - er lot be giv - en;
D. S. mu - sic makes a mer - ry heart; A - way with grief and sad - ness!

FINE.

It brings a smile to ev - 'ry part, Of rich and hum - ble dwell - ing.
And bids the gath - 'ring tear de - part, When tott - 'ring age is fail - ing.
The earth is filled with joy and mirth, The soul with peace and bless - ing.
With sweet - est strains to cheer the earth, And greet us first in heav - en.
The gath'r - ing clouds will quick - ly part, And leave but smiles and glad - ness.

REFRAIN.

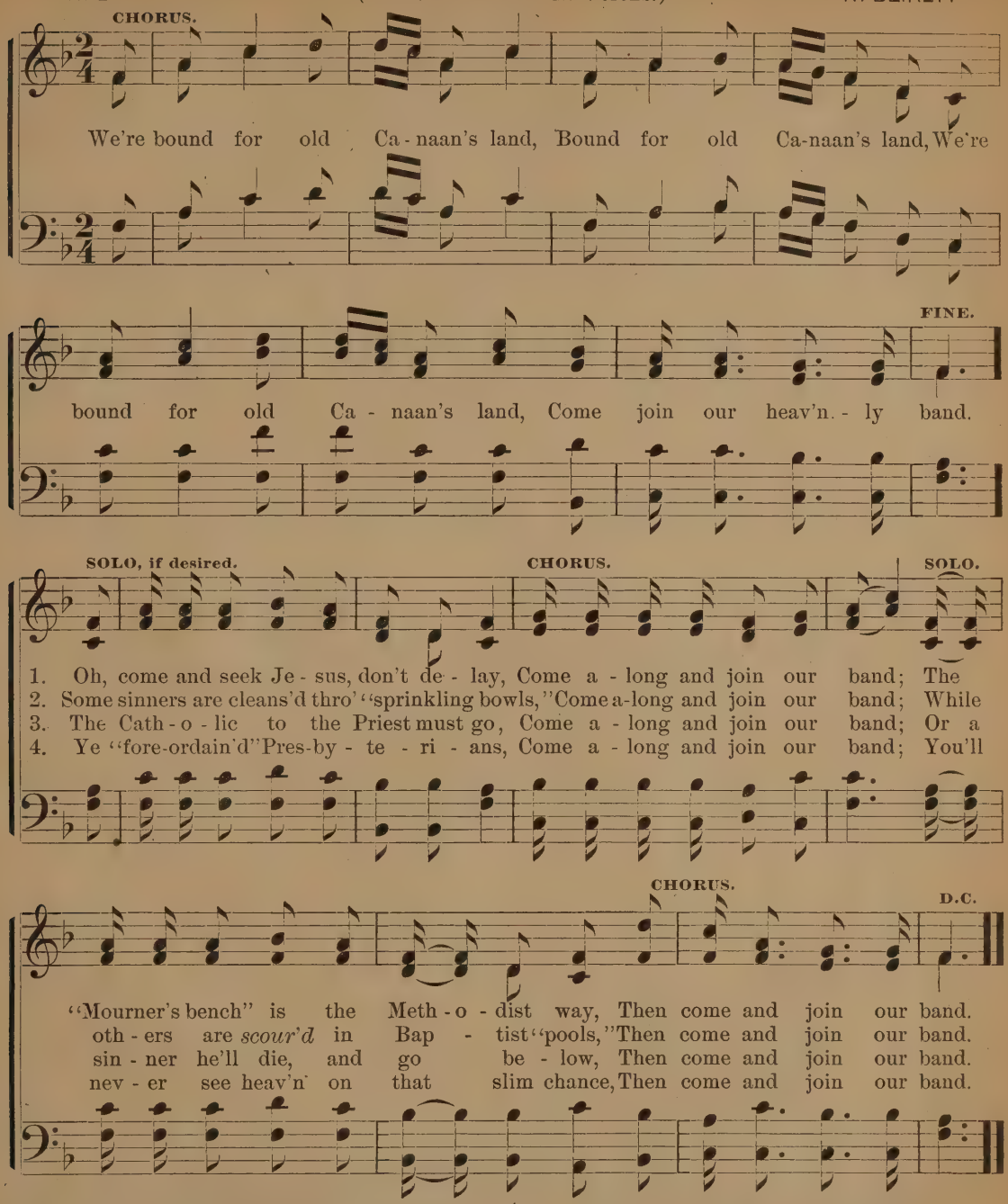
We wel- come now her sweet - est strains Of soul-en - chant-ing pleas - ure,

D. S.

And of - fer now our hearts a - gain In full me - lo - dious meas - ure. 'Tis

By permission.

A. B. (For Mixed or Male Voices.) A. BEIRLY.



5. Our Lutheran friend has but one show,
   Come along and join our band;
   If converted, to heav'n he'll surely go,
   Then come and join our band.

6. The Infidel never had a soul,
   Come along and join our band;
   He never can reach the heav'nly goal,
   Then come and join our band.

7. The Devil, he loves a "saintly fight,"
   Come along and join our band;
   He chuckles and roars with great delight,
   Then come and join our band.

8. Keep looking to Jesus, "till He come,"
   Come along and join our band;
   "Creeds" *never will* guide your spirit home,
   Then come and join our band.

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OUR NATION, O LORD.

RICHARD EARLE.

Moderato.

f

1. Our Na - tion, O Lord! with songs of praise Shall in Thy strength re -

2. Thy might - y de - fense thro' na - tions round Hath spread our coun - try's

joice, And, blest with Thy sal - va - tion, raise To heav'n a cheer - ful voice.

name, And all her hum - ble ef - forts crown'd With free - dom and with fame.

DUO. Sop. & Alto.

On Thee, in

m

Andantino.

f

Rall.

p

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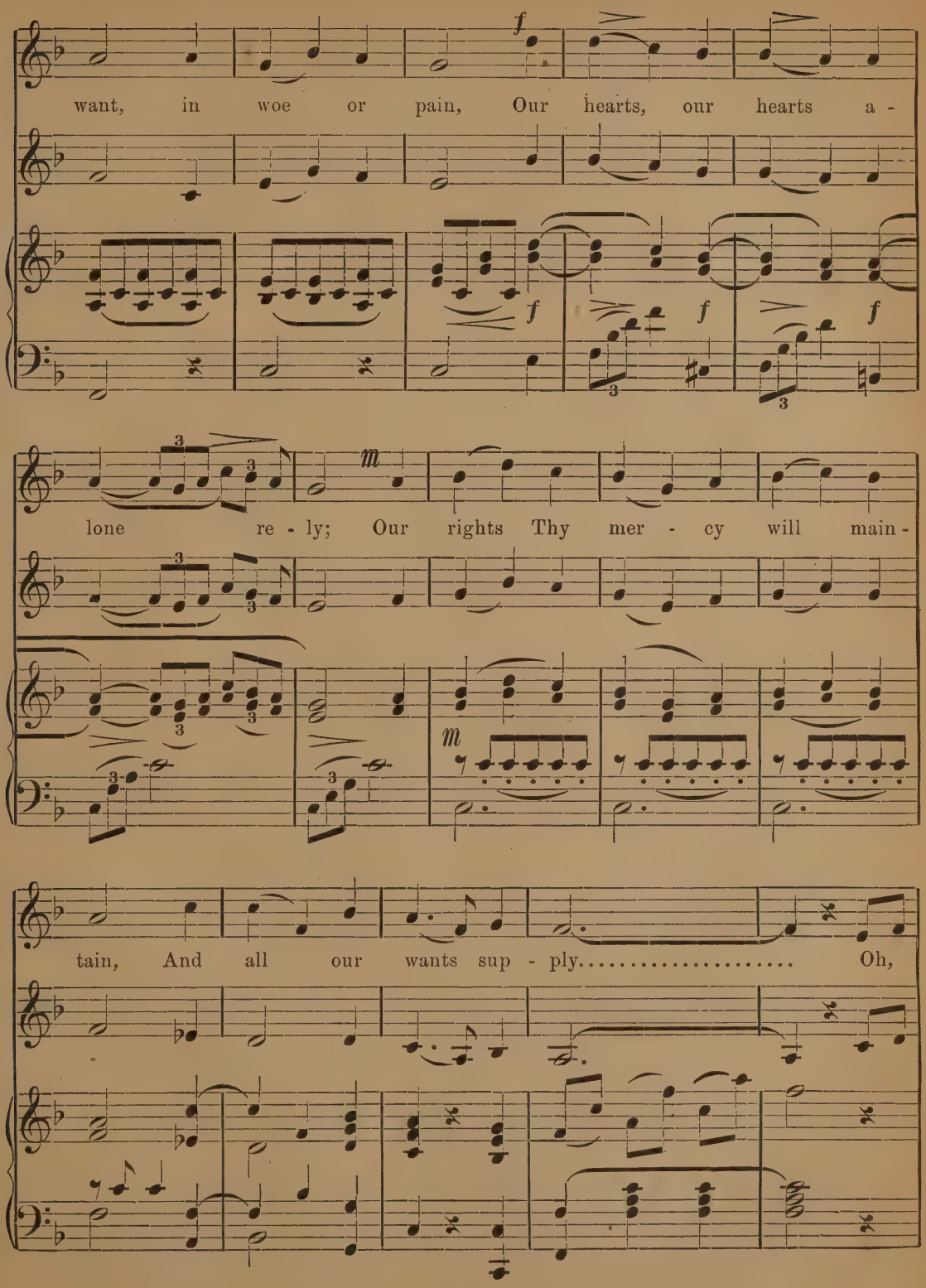
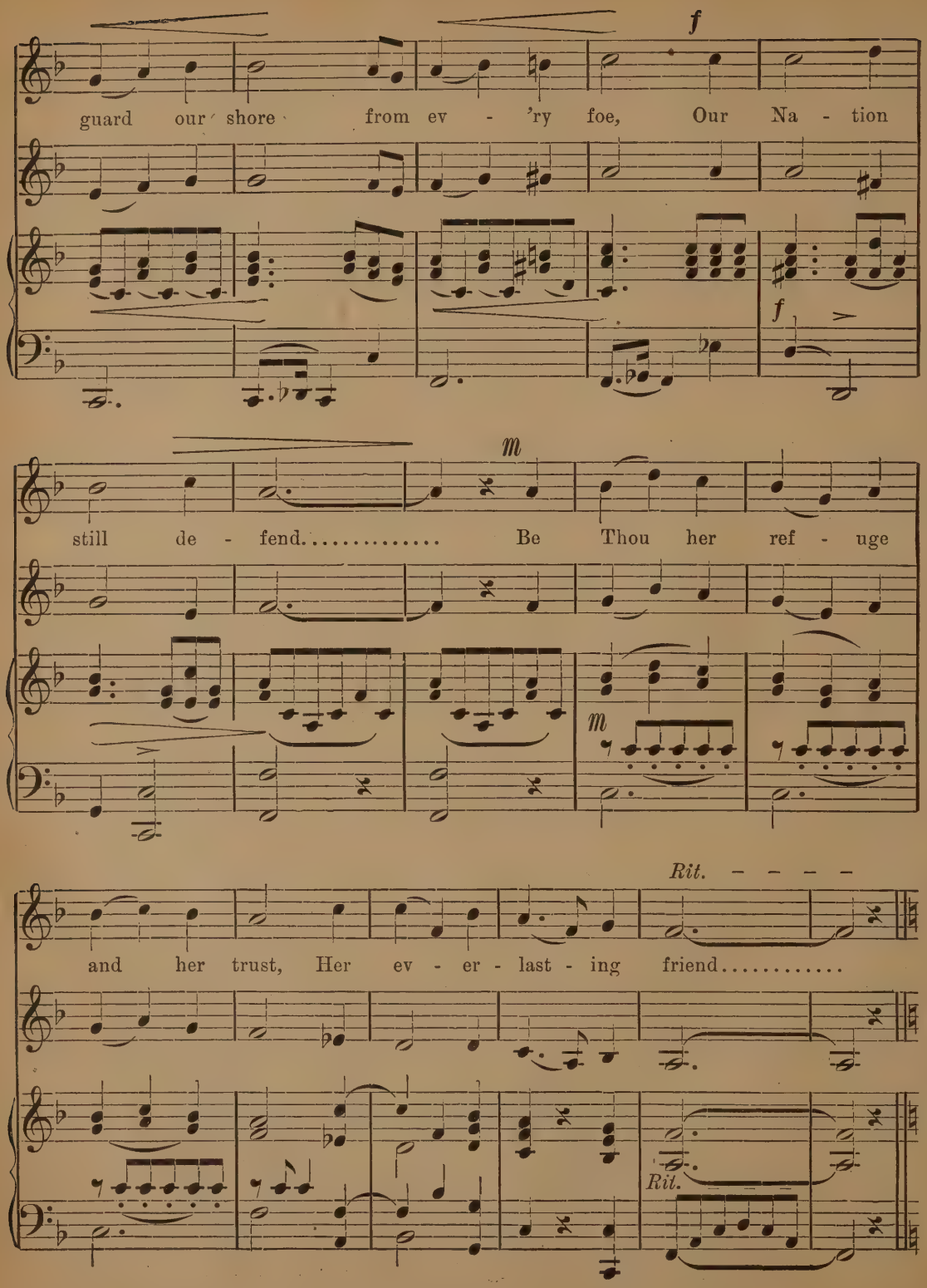

f
want, in woe or pain, Our hearts, our hearts a -
f
f
f
lone re - ly; Our rights Thy mer - cy will main -
m
m
tain, And all our wants sup - ply..... Oh,


f
guard our shore from ev - 'ry foe, Our Na - tion
f
m
still de - fend..... Be Thou her ref - uge
m
Rit.
and her trust, Her ev - er - last - ing friend.....
Rit.

Allegro moderato.

f

Thus, Lord! Thy won-drous pow'r de- clare, And still ex - alt Thy fame; While

Thus, Lord! Thy won-drous pow'r de- clare, And still ex - alt Thy fame; While

f

we glad songs of praise pre - pare, For Thine Al - might - y name,

While

m

we glad songs of praise pre - pare, For Thine Al - might - y name,

m *f*

While we glad songs of praise pre - pare,

we glad songs..... of praise pre - pare,..... Glad

f *ff*

While we glad songs of praise pre - pare,

f *f* *ff*

Glad songs of praise

songs of praise..... For Thine Almighty name. A - men, and A - men.

Glad songs of praise For Thine Almighty name. A - men, and A - men.

SOMEWHERE.

Mrs. E. W. CHAPMAN. FRANK M. DAVIS.

1. In that glo - rious morn - ing bright, We shall be ar - ray'd in white, Filled with glad - ness and de - light, In the bliss - ful some - where. o'er, And the tears shall fall no more, We shall gath - er some - where.

2. We shall join the an - gel band, And with harps and crowns, shall stand Near the throne of God's right hand, In the gold - en some - where. praise, And the sweet - est an - them raise, We shall wor - ship some - where.

3. We shall gath - er on the shore, When the cares of life are

4. With the saints of oth - er days, We shall sing the Sav - ior's

Rit.

CHORUS.

Somewhere, somewhere, somewhere, somewhere, Bowing low

Somewhere, somewhere, somewhere, somewhere, Bowing low

Some-where, ... some - where, ... Bowing low . . . . . before the

be-fore the King, Strains of mel - o - dy, of mel - o-dy we'll sing,

be-fore the King, Strains of mel - o - dy, of mel - o-dy we'll sing,

King, ... Strains of mel - - - o - dy we'll sing, ... While the

By permission.

While the arch a - bove shall ring, a - bove shall ring,

While the arch a - bove shall ring, a - bove shall ring,
arch..... a - bove shall ring,..... Some-

Rit. — — — — — — — *Repeat the Refrain pp to last verse.*

Some-where, some - where, some - where, some-where.

Some-where, some - where, some - where, some-where.
where,..... some - - where.....

GOOD MORNING.

Selected.

1. { Good morning, dear teacher, good morning to you, We greet you a - gain with our friendship most true.
We've left our dear homes and the loved ones all there, To meet you, and greet you in fel - low - ship here. }

2. { Good morning, dear schoolmates, good morning to all, We've come with a greet-ing at du - ty's glad call;
And we will en-deav - or, what - ev - er we do, In love and o - be-dience our tasks to pur - sue. }

3. { No word of un-kindnesss, no frowning to - day, Shall mar our en - joy - ment in stud - y or play.
But striv-ing to fol - low the blest "golden rule," Too quickly will speed the bright hours of our school. }

1st. Div. 2d. Div. All. *ff* *Repeat pp.**

Good morn - ing, good morn-ing, Good morn - ing, good morn - ing, good morn - ing to all.

* In a concert this may be sung with pleasing effect as an echo, by pupils at a distance.

By permission.

GREATLY TO BE PRAISED.

ALFRED BEIRLY.

Vigoroso.

f *ff*

Great is the Lord, And great - ly to be prais - ed, Great is the Lord,

Great is the Lord, And great - ly to be prais - ed, Great is the Lord,

And great - ly to be prais - ed;

And great - ly to be prais - ed; In the Cit - y of our God,

f

f *f*

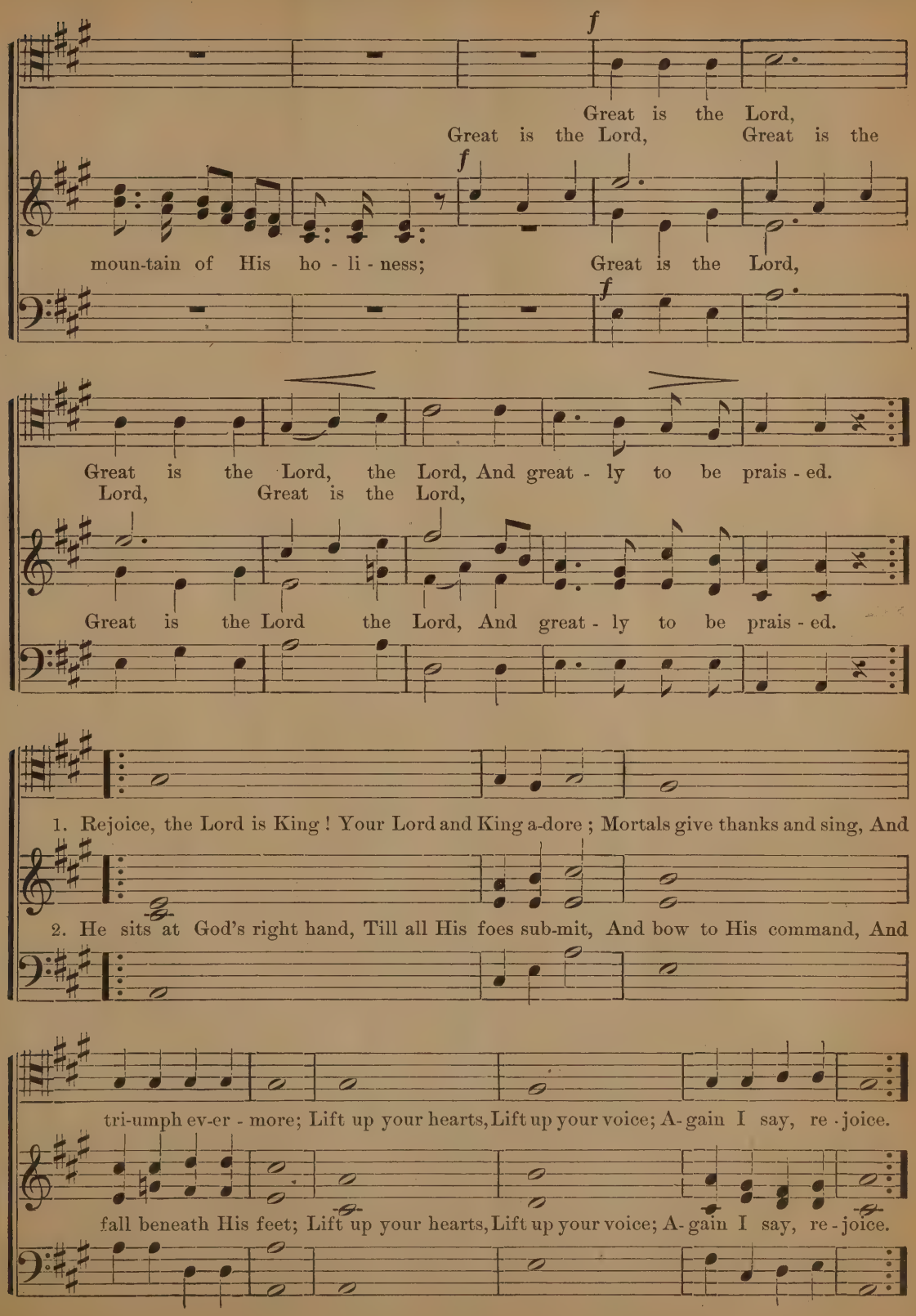
In the moun - tain of His ho - li - ness; Great is the Lord, and

In the moun - tain of His ho - li - ness; Great is the Lord, and

great - ly to be prais - ed;

m

great - ly to be prais - ed; In the Cit - y of our God, In the


f
Great is the Lord,
Great is the Lord, Great is the
f
moun-tain of His ho - li - ness; Great is the Lord,
f
Great is the Lord, the Lord, And great - ly to be prais - ed.
Lord, Great is the Lord,
Great is the Lord the Lord, And great - ly to be prais - ed.
1. Rejoice, the Lord is King ! Your Lord and King a-dore ; Mortals give thanks and sing, And
2. He sits at God's right hand, Till all His foes sub-mit, And bow to His command, And
tri-umph ev-er - more; Lift up your hearts, Lift up your voice; A-gain I say, re - joice.
fall beneath His feet; Lift up your hearts, Lift up your voice; A-gain I say, re - joice.

Greatly to be Praised.

A tempo.

f

Great is the Lord, and great - ly to be prais - ed, Great is the

Great is the Lord, and great - ly to be prais - ed, Great is the

f

Lord, and great - ly to be prais - ed, Great is the Lord,

p

Lord, and great - ly to be prais - ed, Great is the Lord,

ff

1mo. 2do.

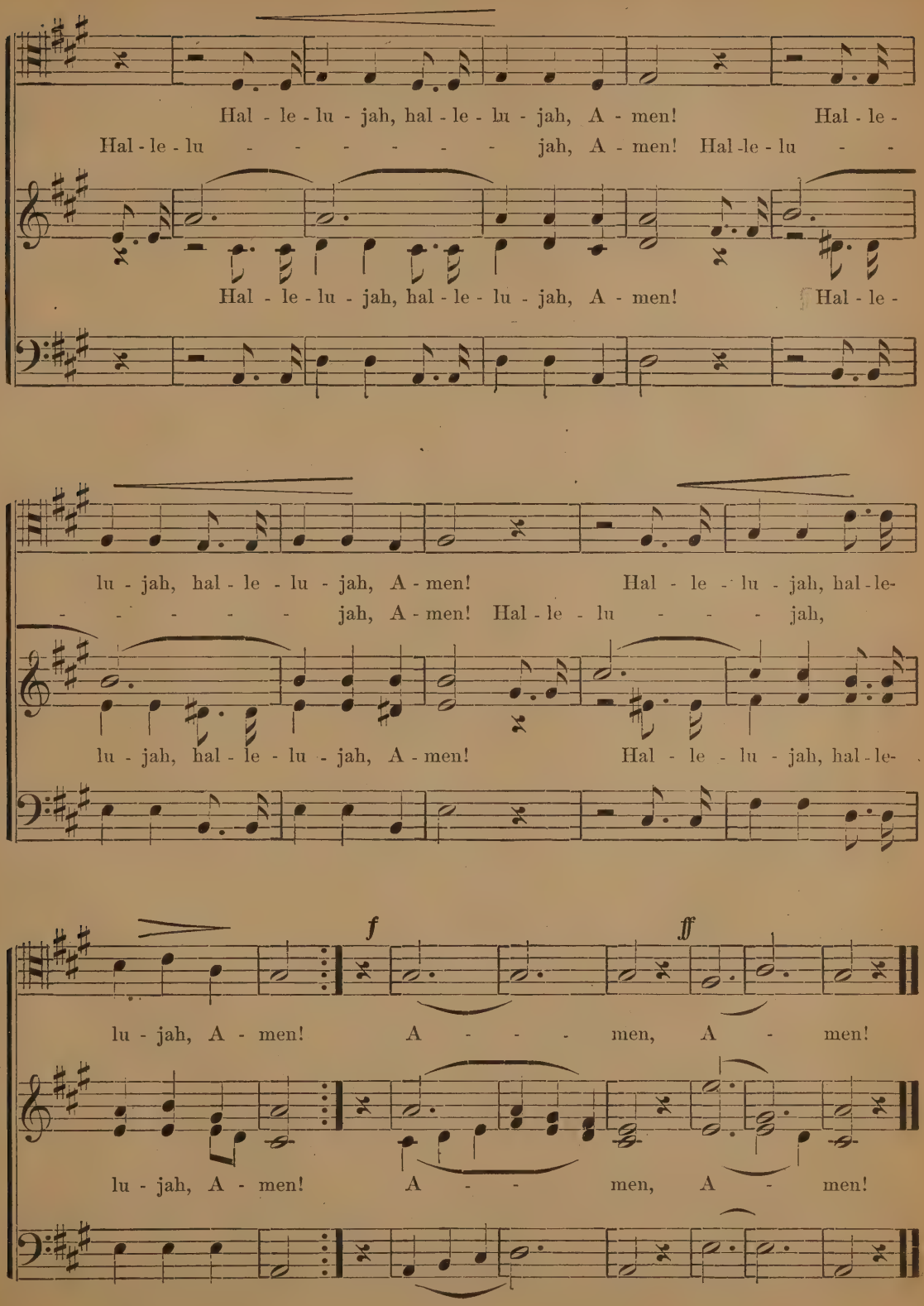
Great is the Lord, and great - ly to be prais - ed. prais - ed.

Great is the Lord, and great - ly to be prais - ed. prais - ed.

m

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - men;

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - men;


Hal - le - lu - jah, hal - le - lu - jah, A - men! Hal - le -
Hal - le - lu - - - - - - - jah, A - men! Hal - le - lu - -
Hal - le - lu - jah, hal - le - lu - jah, A - men! Hal - le -
lu - jah, hal - le - lu - jah, A - men! Hal - le - lu - jah, hal - le -
- - - - - - jah, A - men! Hal - le - lu - - - - jah,
lu - jah, hal - le - lu - jah, A - men! Hal - le - lu - jah, hal - le -
f
ff
lu - jah, A - men! A - - - men, A - men!
lu - jah, A - men! A - - men, A - men!

THE MONARCH OF THE WOODS.

J. W. C. (Bass Song.) J. W. CHERRY.

Boldly.

1. Be-hold the mon-arch of the woods! The might - y old oak tree; He
2. How oft the mon-arch of the woods, Up - on a sum-mer's day, Has

f *Play four measures for a Brelude.* *f*

braves the rag-ing of the storm, On land or roll - ing sea; He
seen the mer-ry chil-dren sport, And 'neath his shad - ow play; From

m *p*

waves his branch-es decked with green, In sum - mer's gold-en glow, And
youth to man-hood they spring up, And old age comes at last; Then

f *m*

Rit. *Slow.* *f* *A tempo.*

i - vy clothes his leaf - less form Thro' win - ter's frost and snow. King
green grass waves up - on their graves, And all life's dreams are past. Yet

Rit. *p* *m*

Time, the con-quer-or of all, He bold-ly does de-fy; For
strong-er grows the might-y tree, In hale and heart-y prime; And

green and heart-y will he stand, When a-ges have gone by.
stands the mon-arch of the woods, De-fy-ing age and time.

Green and heart-y, green and heart-y, heart-y will he stand, When
Stands the mon-arch of the woods, the mon-arch of the woods, De-

a-ges have gone by, When a-ges have gone by. by.
fy-ing age and time, De-fy-ing age and time. time.

1st. 2d.

Small notes for last ending only.

HAIL! HOME OF LIBERTY!

Words by A. BEIRLY. (A Patriotic Chorus.) From "Gypsy's Warning."

Spirited. *m*

Hail! hail! Na - tion free, Home of lib - er - ty, Blest land, the dear - est, Co-

Play sixteen measures as a Prelude.

m

lum - bia, the fair - est! Long shall free - dom reign, O'er thy grand do-main!

f *f*

Pow'r and might

Na - tion of splen - dor, All glo - ry to thee! Pow'r and might at

Foes, be - ware!

ff *p*

tend her sons of val - or; Foes, be - ware! Our coun - try we'll de-fend! O'er this

Cres — — — — cen — — — do. — — — * *ff* *m*

land of peace and freedom, Long her flag shall proudly wave! Hur-rah!

*In public entertainments each member of the chorus should have the "Stars and Stripes" in convenient form, keeping it concealed until the star (*) is reached, raising same with the right hand at the word "Hurrah," afterward lowering it and raising same again at the next star, waving it twice in each measure—right, left— to the end of chorus.

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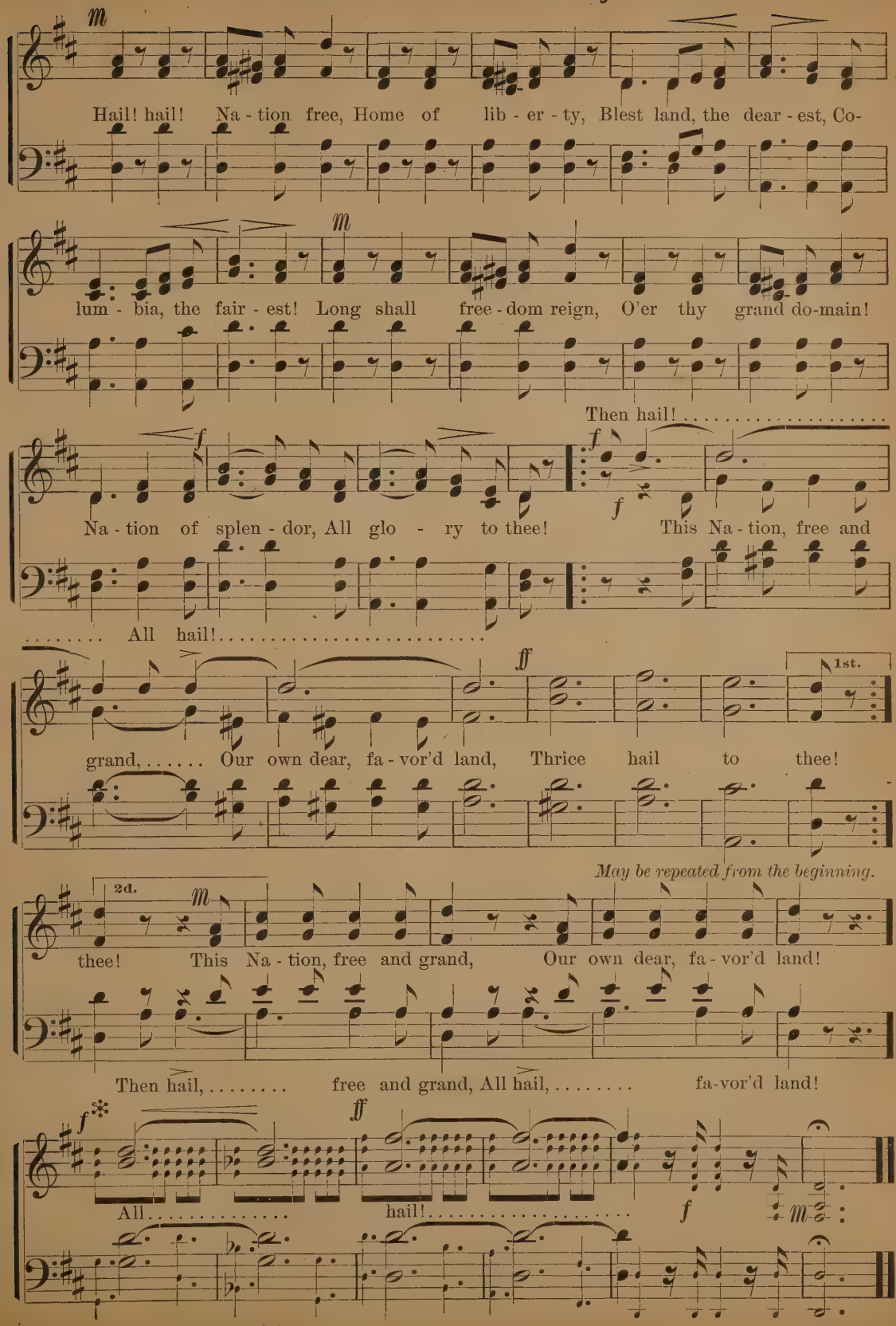
m
Hail! hail! Na - tion free, Home of lib - er - ty, Blest land, the dear - est, Co-
lum - bia, the fair - est! Long shall free - dom reign, O'er thy grand do-main!
Then hail!
f
Na - tion of splen - dor, All glo - ry to thee! This Na - tion, free and
All hail!
ff
1st.
grand, Our own dear, fa - vor'd land, Thrice hail to thee!
May be repeated from the beginning.
2d.
thee! This Na - tion, free and grand, Our own dear, fa - vor'd land!
Then hail, free and grand, All hail, fa-vor'd land!
All hail!

FAIRY VOICES.

Andantino.

A. BEIRLY.

m OBLIGATO SOLO. Alto.

The moon-beams kiss ..... the sleeping flow'rs, ... And dew-drops

CHORUS. *Sing softly and staccato.*

The moon-beams kiss the sleeping flow'rs,

deck ..... the glist'-ning leaves; ..... While glow-worms

And dew - drops deck the glist'-ning leaves;

light ..... the fair - y bow'rs, ... The per - fum'd

While glow-worms light the fair - y bow'rs,

f *Rit. ad lib.* *Tempo.* *m*

wind ..... soft love-sighs breathes; ..... 'Tis now the

The per - fum'd wind soft love - sighs breathes;

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hour..... when mor - tals sleep,..... And fair - ies

'Tis now the hour when mor - tals sleep,

m

we..... our vig - ils keep,..... To mu - sic

And fair - ies we our vig - ils keep,

f

soft,..... so low, so sweet,..... Like an - gel-

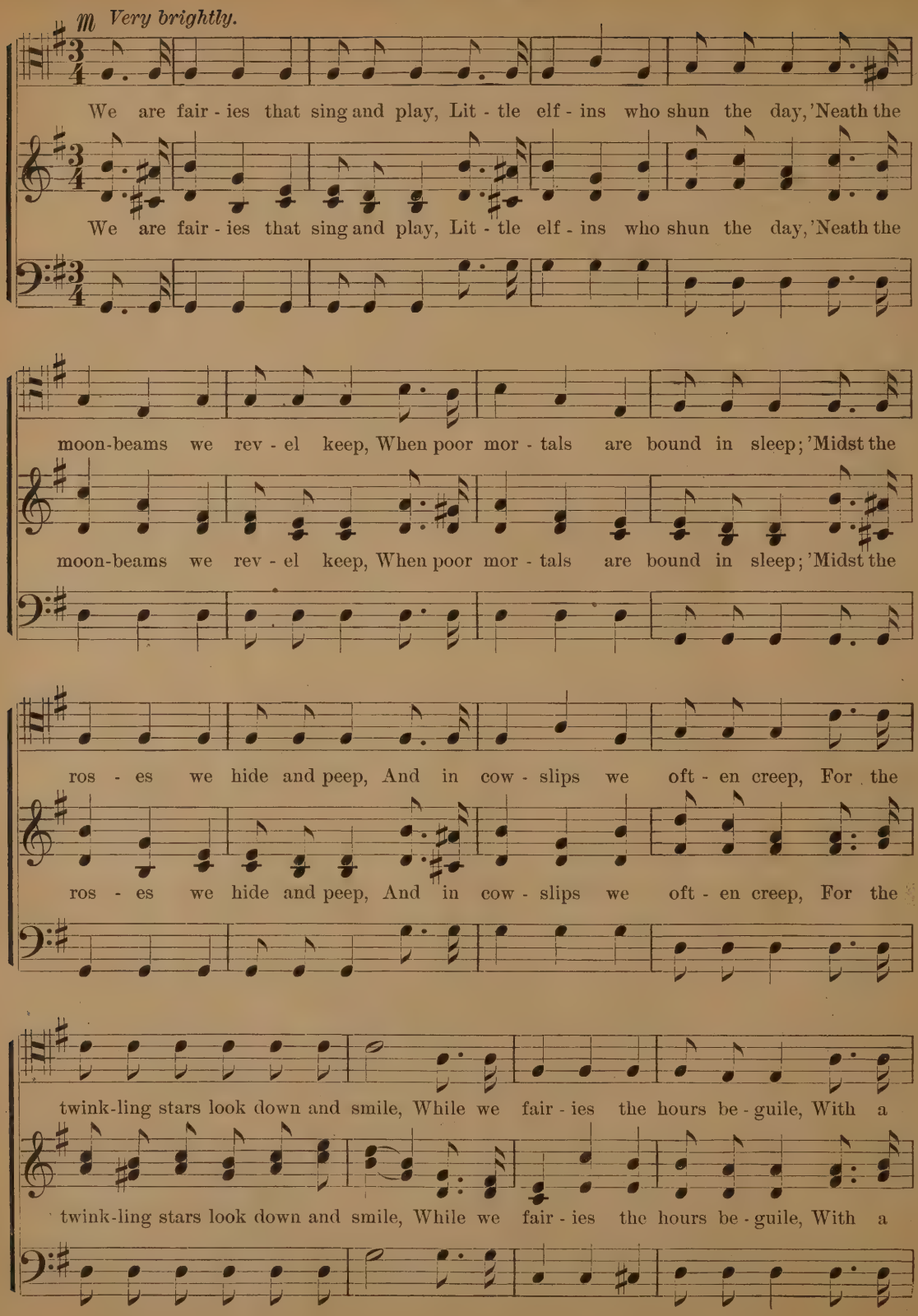
To mu - sic soft, so low, so sweet,

Rit.

words..... when an - gels greet.....

Like an - gel - words when an - gels greet.

Fairy Voices.



live - ly dance and mer - ry song, In the fair - y cir - cle all night long.

live - ly dance and mer - ry song, In the fair - y cir - cle all night long.

m SOLO. Soprano.

Waltz movement.

Fair - ies, fair -

Select four good voices to sing this accompaniment to the "full chorus" point.

INST. *m* *p* La la la la la la

La la la

ies, A - wake, a - wake, a - wake!..... The night - in - gale's sweet

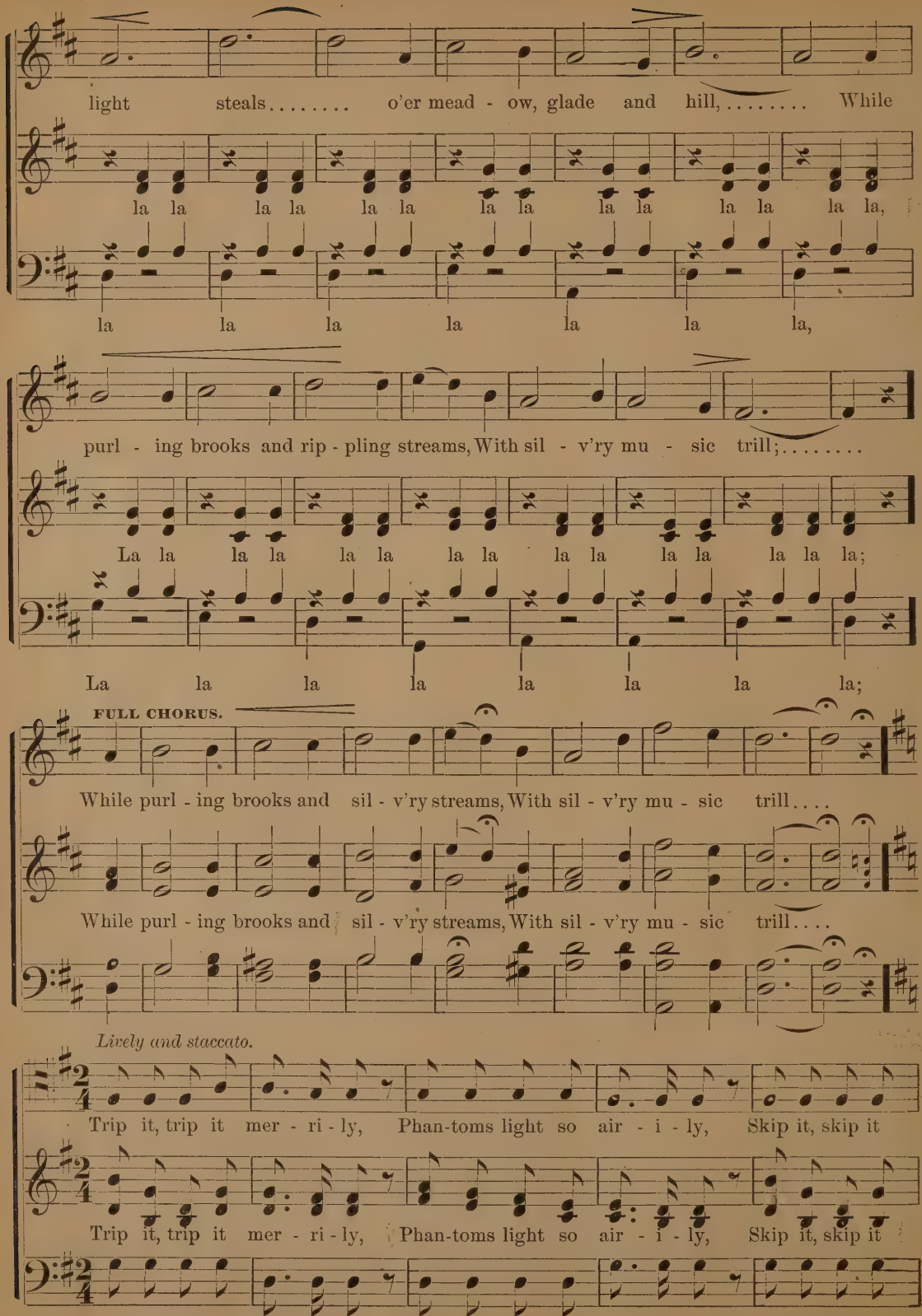
la la la la la la la la la la, La la la la

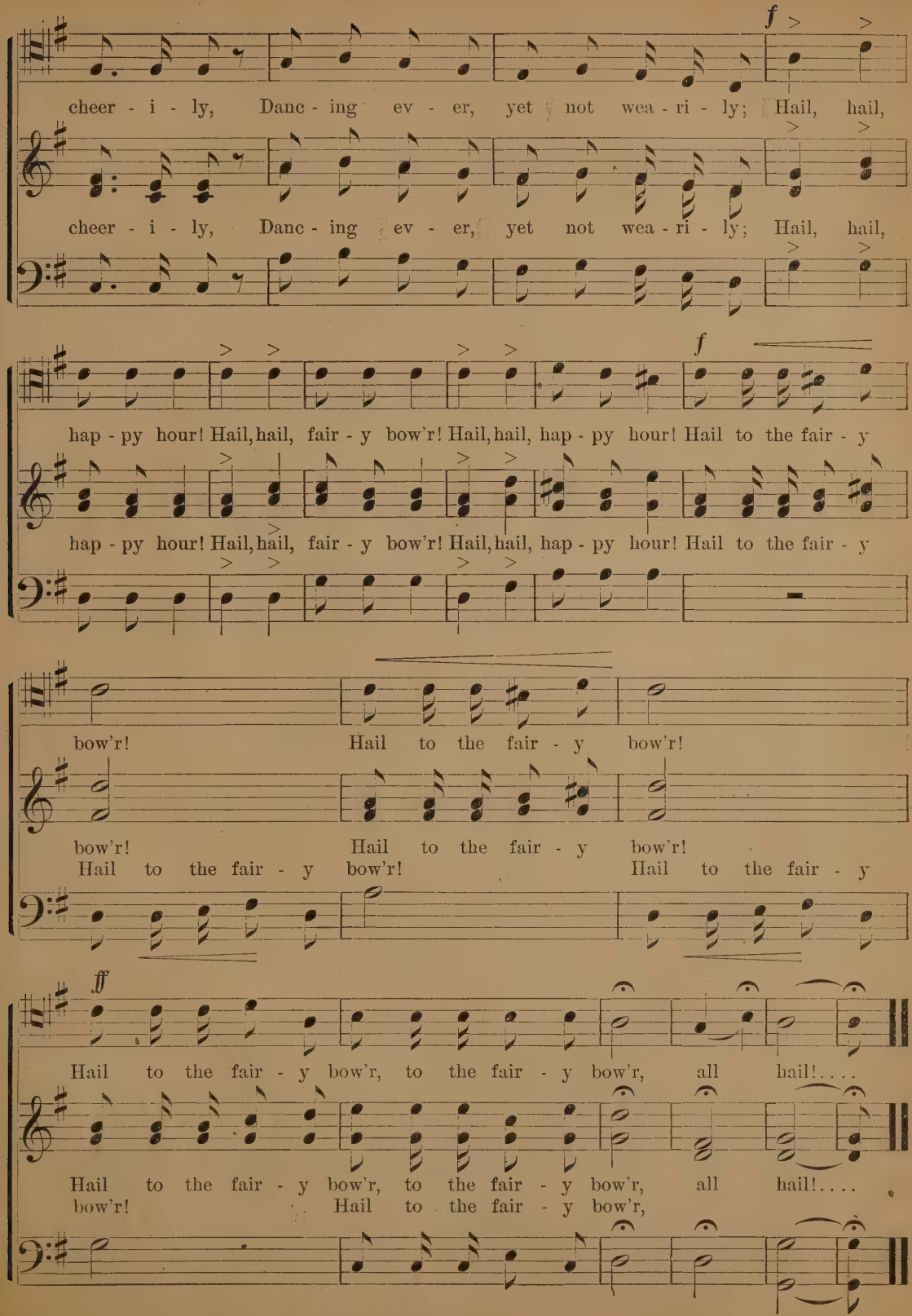
la la la la la, La la

song,..... The sol - emn si - lence breaks;..... The moon

la la la la la la la la la la la la, La la

la la la la la, la, La


light steals..... o'er mead - ow, glade and hill,..... While
la la la la la la la la la la la la la,
la la la la la la la,
purl - ing brooks and rip - pling streams, With sil - v'ry mu - sic trill;.....
La la la la la la la la la la la la la la la;
La la la la la la la la;
FULL CHORUS.
While purl - ing brooks and sil - v'ry streams, With sil - v'ry mu - sic trill....
While purl - ing brooks and sil - v'ry streams, With sil - v'ry mu - sic trill....
Lively and staccato.
Trip it, trip it mer - ri - ly, Phan-toms light so air - i - ly, Skip it, skip it
Trip it, trip it mer - ri - ly, Phan-toms light so air - i - ly, Skip it, skip it


f
cheer - i - ly, Danc - ing ev - er, yet not wea - ri - ly; Hail, hail,
cheer - i - ly, Danc - ing ev - er, yet not wea - ri - ly; Hail, hail,
f
hap - py hour! Hail, hail, fair - y bow'r! Hail, hail, hap - py hour! Hail to the fair - y
hap - py hour! Hail, hail, fair - y bow'r! Hail, hail, hap - py hour! Hail to the fair - y
bow'r! Hail to the fair - y bow'r!
bow'r! Hail to the fair - y bow'r!
Hail to the fair - y bow'r! Hail to the fair - y
ff
Hail to the fair - y bow'r, to the fair - y bow'r, all hail!....
Hail to the fair - y bow'r, to the fair - y bow'r, all hail!....
bow'r! Hail to the fair - y bow'r,

OH, HOW EXCELLENT.

O. S. GRINNELL.

DUET. *m* *f*

Oh, how ex - cel-lent, Oh, how ex - cel-lent, Oh, how ex - cel-lent Thy

Inst.

m

Oh, how ex - cel - lent, Oh, how

lov - ing kind - ness, Oh, how ex - cel - lent, Oh, how

f

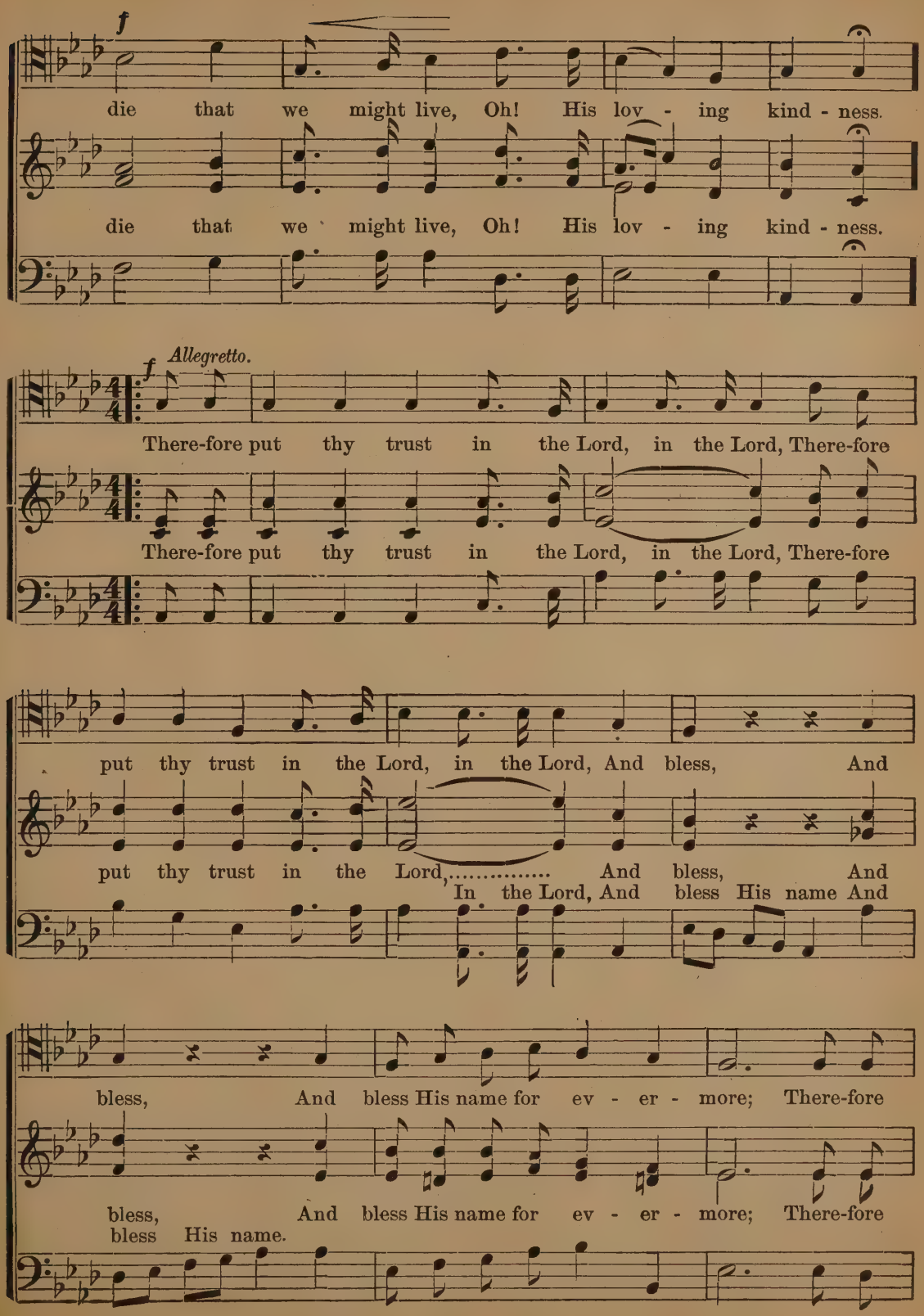
ex - cel-lent, How ex - cel-lent, how ex - cel-lent Thy lov - ing

ex - cel-lent, How ex - cel-lent, how ex - cel-lent Thy lov - ing

p

kind-ness. For God so loved the world, He gave His on - ly Son To

kind-ness. For God so loved the world, He gave His on - ly Son To


f
die that we might live, Oh! His lov - ing kind - ness.
die that we might live, Oh! His lov - ing kind - ness.
f Allegretto.
There-fore put thy trust in the Lord, in the Lord, There-fore
There-fore put thy trust in the Lord, in the Lord, There-fore
put thy trust in the Lord, in the Lord, And bless, And
put thy trust in the Lord,..... And bless, And
In the Lord, And bless His name And
bless, And bless His name for ev - er - more; There-fore
bless, And bless His name for ev - er - more; There-fore
bless His name.

put thy trust in the Lord, in the Lord, There-fore
Lord,.....

put thy trust in the Lord, in the Lord, There-fore

put thy trust in the Lord, in the Lord, And
Lord,..... And

put thy trust in the Lord, in the Lord, And

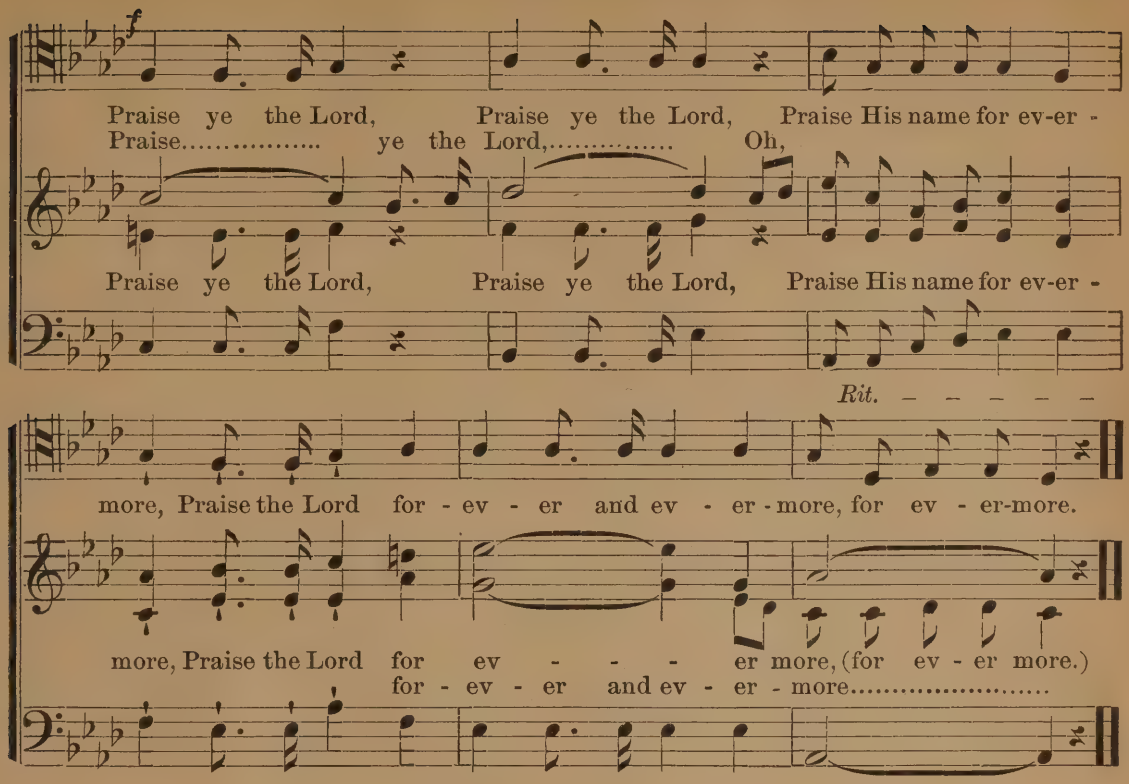
bless His ho-ly name And bless His ho-ly name, And
bless..... His name.....

bless His ho-ly name, And bless His ho-ly name, And

1mo. 2do.

bless His name for ev-er-more..... more.....

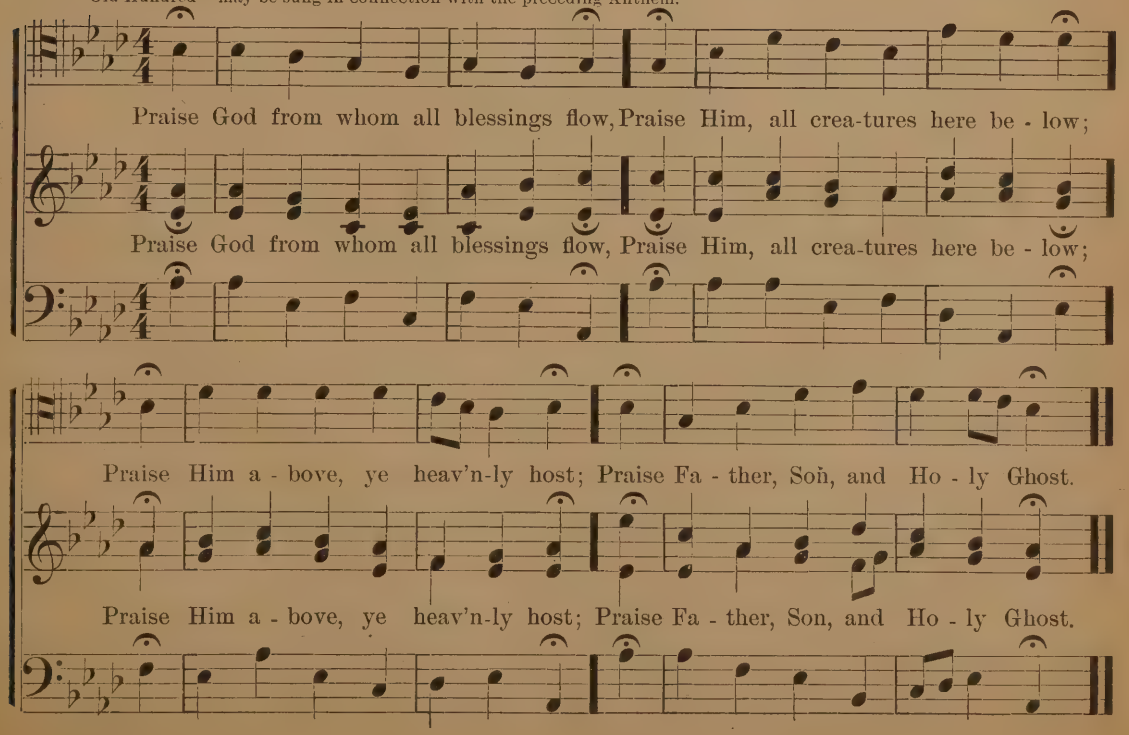
bless His name for ev-er-more..... more. (for ev-er-more.)



OLD HUNDRED.

G. FRANC.

"Old Hundred" may be sung in connection with the preceding Anthem.



HARK! THE MELLOW HORN.

A. B. A. BEIRLY.

Not too fast. Staccato.

Hark! now the mel - low horn is sound-ing loud and clear - ly, At the call to

Hark! now the mel - low horn is sound-ing loud and clear - ly, At the call to

woods and fields we gai - ly haste a - way; Rouse, gal - lant hunt - ers! 'tis the

woods and fields we gai - ly haste a - way; Rouse, gal - lant hunt - ers! 'tis the

Go from here to next page.

time of ear - ly morn - ing, On - ward speed o'er hill and dale this glo - rious day.

time of ear - ly morn - ing, On - ward speed o'er hill and dale this glo - rious day.

This only for the closing strain or Coda.

FINE.

Hail! ye gal - lant hunt - ers all, To woods and fields a - way, a - way.

Hail! ye gal - lant hunt - ers all, To woods and fields a - way, a - way.

To the chase, the sport - ive chase, our hearts are turn - ing ev - er,

To the chase, the sport - ive chase, our hearts are turn - ing ev - er,

Pur - est pleas - ure in the race, Oh, we'll re - gret it nev - er,

Pur - est pleas - ure in the race, Oh, we'll re - gret it nev - er,

Hounds are bay - ing all a - round us, Ea - ger - ly and clev - er,—

Hounds are bay - ing all a - round us, Ea - ger - ly and clev - er,—

D. C. al FINE.

At the sig - nal joy - ous - ly we speed a - way.

At the sig - nal joy - ous - ly we speed a - way.

FREEDOM'S CALL.

Mrs. F. A. F. WOOD-WHITE. Welsh Air. Arr.

Vigoroso.

1. Hark! the trump - et loud - ly call - ing, On the air its shrill notes fall - ing,
2. On - ward! let none shrink nor fal - ter, Place your lives on free-dom's al - tar,
3. Some will fall where shots are fly - ing, Numbered with the dead and dy - ing,

With a force al - most ap - pall - ing, "To your arms, ye brave!" Loud the drums are
This no time to cringe or pal - ter, Quit yourselves like men. Stem the tide of
Each with each in cour - age vy - ing! For the cause they love. 'Mid the smoke of

beat - ing, Vale to vale re - peat - ing; And the sounding hills sur-round-ing,
bat - tle, Thro' its roar and rat - tle. Read - y, read - y, firm and stead - y!
bat - tle, 'Mid its roar and rat - tle, Let the liv - ing—hon-or giv - ing—

Quick-ly catch the roar-ing Of the fier - y storm out-pour - ing, And the shot and
Quick the foe sur-rounding, Ev - 'ry bu - gle loud - ly sound-ing, Ev - 'ry bo-som
On the foe - men wheeling— To the hosts of heav'n ap-peal-ing, Right and left their

shell now soar- ing, Tow'rd the clouds in pit - y low'r - ing, O'er the he - ro's grave.
mad ly bound- ing, Cheer to Cheer on high re - sound-ing, Onward! charge a - gain!
strong blows deal-ing, All their love of home re - veal - ing, And their trust a - bove.

GIVE THANKS TO GOD.

Moderato e marcato. A. BEIRLY.

Give thanks, give thanks to God on high! The Sovereign Lord of earth and sky.

Give thanks, give thanks to God on high! The Sovereign Lord of earth and sky.

Your tongues em-ploy in songs of joy, To Him whose love is ev - er nigh.

Your tongues em-ploy in songs of joy, To Him whose love is ev - er nigh.

We will give thanks and praise Thy name,

We will give thanks and praise Thy name,

We will give thanks ..... and praise Thy name, ...

We will give thanks and praise Thy name,

We will give thanks and praise Thy name,

We will give thanks ..... and praise Thy name, ...

Give Thanks to God.

We will a - dore Thy won - drous pow'r,

We will a - dore Thy won - drous pow'r,

We will a - dore..... Thy won - drous pow'r,.....

We will give thanks, We will sing praise,

We'll ev - er be thank - - - - - ful, and praise..... Thee, O

We will give thanks, We will sing praise,

1st. 2d.

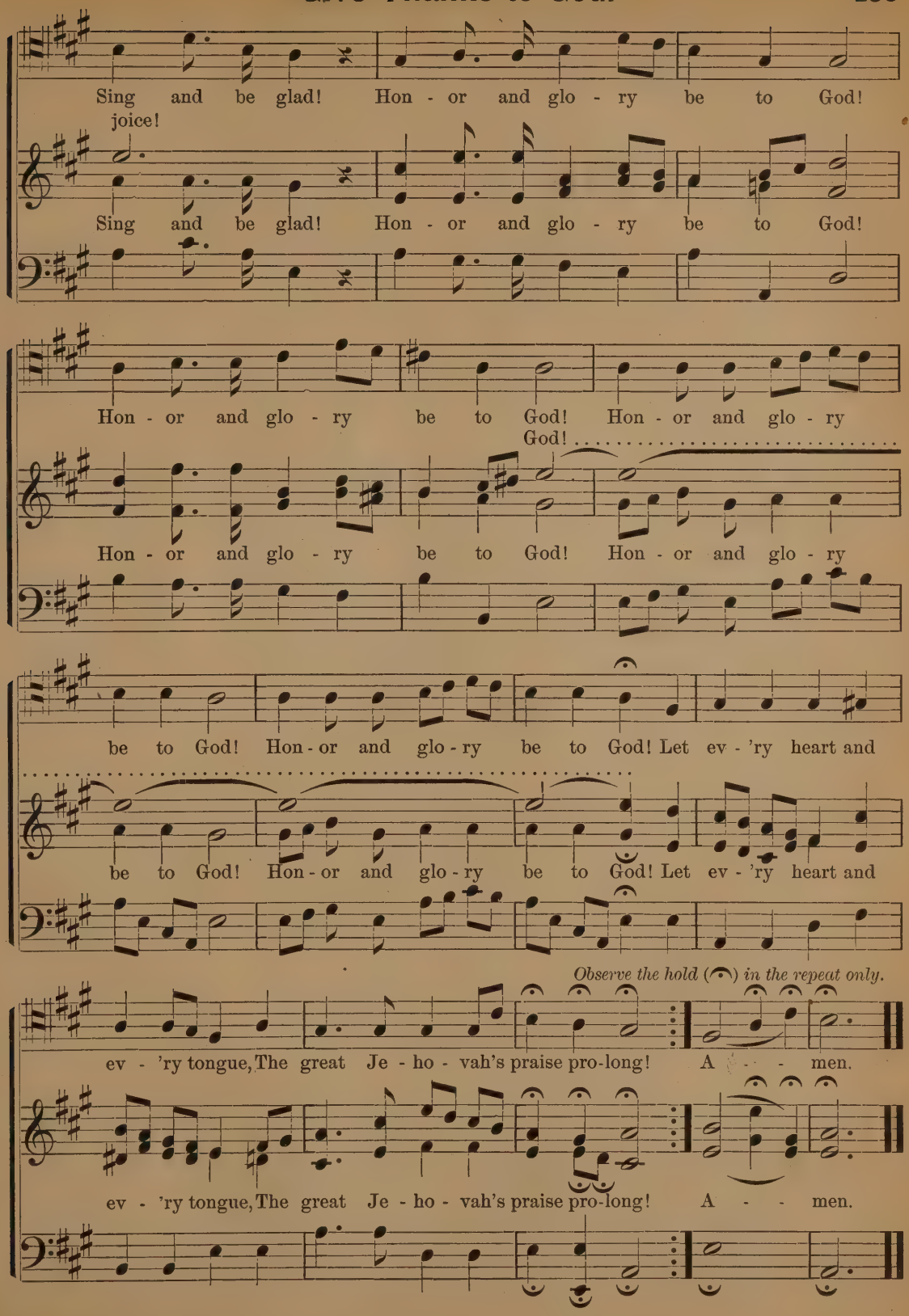
Fa - ther of heav'n and earth. Fa - ther of heav'n and earth.

Fa - ther of heav'n and earth. Fa - ther of heav'n and earth.

Sing to the Lord a joy - ful song! Sing and re - joice!

Re - joice! Re -

Sing to the Lord a joy - ful song! Sing and re - joice!


Sing and be glad! Hon - or and glo - ry be to God!
joice!
Sing and be glad! Hon - or and glo - ry be to God!
Hon - or and glo - ry be to God! Hon - or and glo - ry
God!
Hon - or and glo - ry be to God! Hon - or and glo - ry
be to God! Hon - or and glo - ry be to God! Let ev - 'ry heart and
be to God! Hon - or and glo - ry be to God! Let ev - 'ry heart and
Observe the hold (𝄐) in the repeat only.
ev - 'ry tongue, The great Je - ho - vah's praise pro-long! A - - men.
ev - 'ry tongue, The great Je - ho - vah's praise pro-long! A - - men.

HARK! THE SONG OF JUBILEE.

A. BEIRLY.

Moderato. Molto voce.

Hark! the song..... of ju - bi - lee,..... Loud as

f

might - y thun-ders roar;..... Or the ful - - ness of the

sea,..... When it breaks..... up-on the shore;.....

Hark! the song of ju - bi - lee,

Hark! the song..... of ju - bi - lee, Loud as

Hark! the song of ju - bi - lee,

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Loud as might-y thun-ders roar, Or the ful - ness

might - - y thun-ders roar, Or the ful - - ness of the

Loud as might-y thun-ders roar, Or the ful - ness

of the sea, When it breaks up-on the shore,

sea, When it breaks..... up - on the shore, Or the

of the sea, When it breaks up-on the shore,

Or the ful-ness of the sea, When it breaks up-on the shore.

ful - - ness of the sea, When it breaks up - on the shore.

Or the ful-ness of the sea,

f

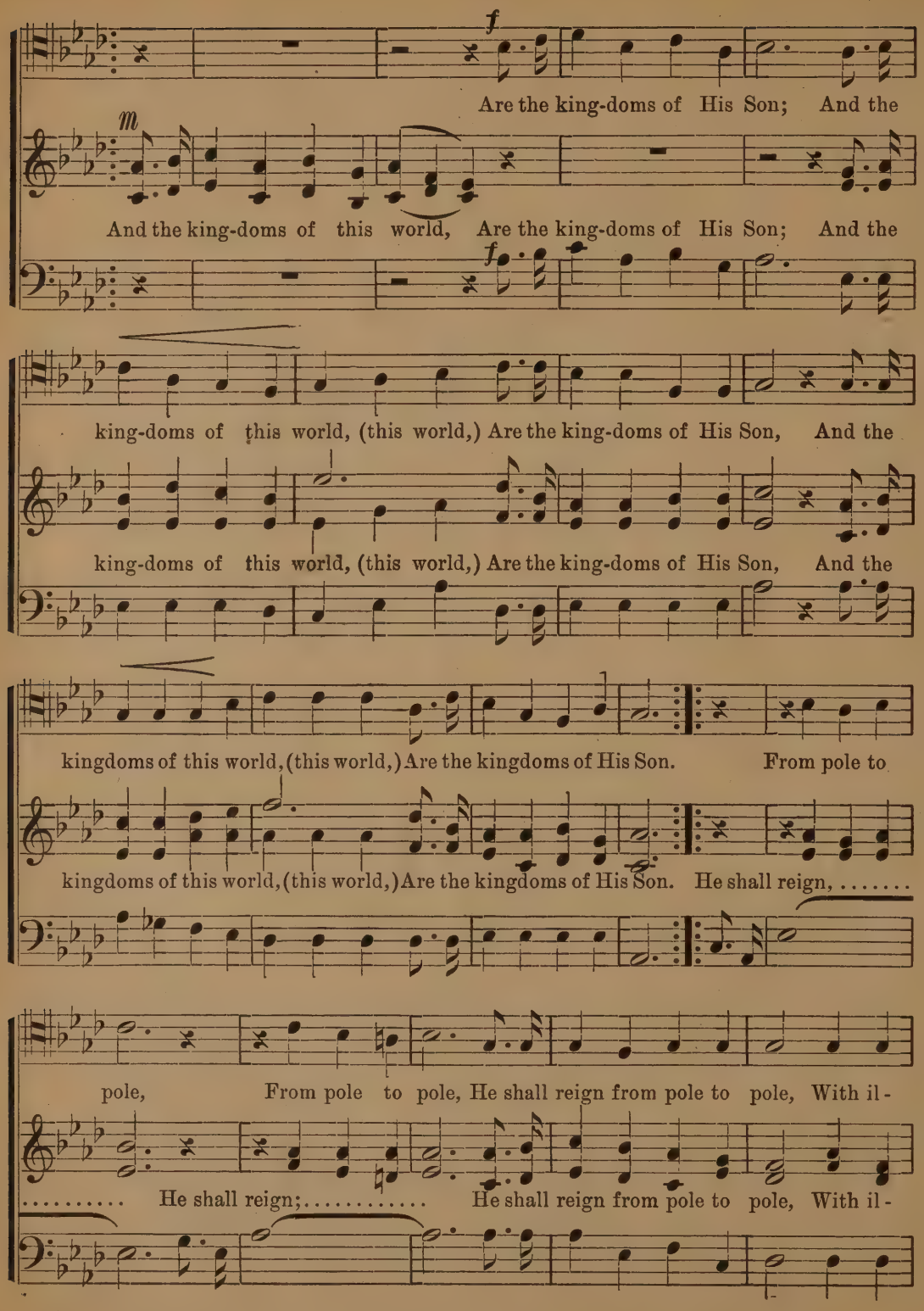
See Je - ho - vah's ban -ners furled,

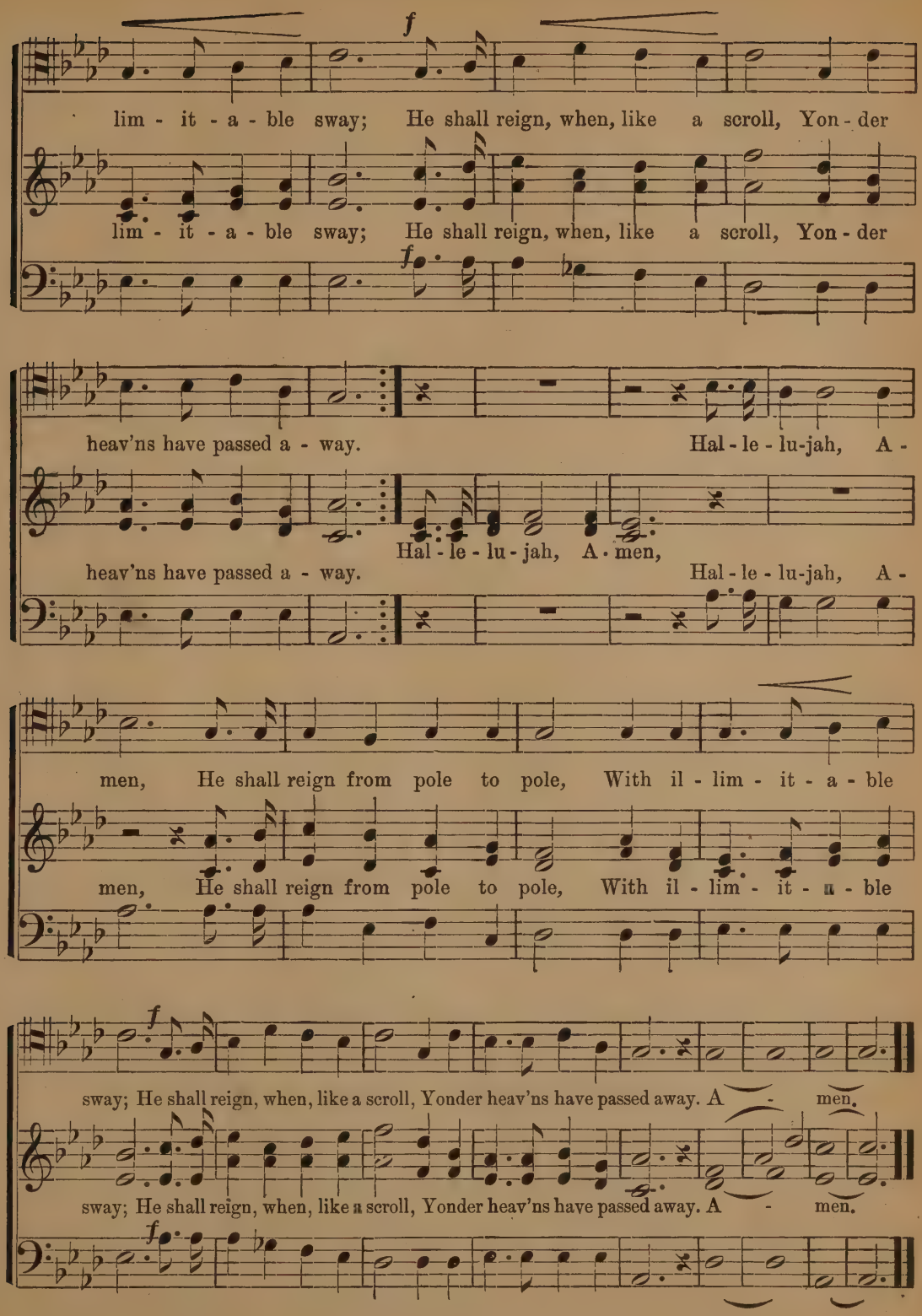
Small notes for instrument.

Sheath'd His sword: He speaks, 'tis done!

f

Hark! The Song of Jubilee.




f
lim - it - a - ble sway; He shall reign, when, like a scroll, Yon - der
lim - it - a - ble sway; He shall reign, when, like a scroll, Yon - der
f
heav'ns have passed a - way. Hal - le - lu-jah, A -
Hal - le - lu - jah, A - men,
heav'ns have passed a - way. Hal - le - lu-jah, A -
men, He shall reign from pole to pole, With il - lim - it - a - ble
men, He shall reign from pole to pole, With il - lim - it - a - ble
f
sway; He shall reign, when, like a scroll, Yonder heav'ns have passed away. A - men.
sway; He shall reign, when, like a scroll, Yonder heav'ns have passed away. A - men.
f

ON THE SILVERY SEA.

A. RIDDLE.

m *Allegretto.*

I am free, I am free, I am free on the sil - v'ry

I am free, (I am free,) I am free, (I am free,) I am free on the sil - v'ry

f

sea, I am free, I am free, On the

sea, (on the sea,) I am free, (I am free,) I am free, (I am free,) On the

breast of the bil-lows up - borne, On the breast of the bil-lows up - borne;

breast of the bil-lows -up - borne, On the breast of the bil-lows up - borne;

This strain first time Soprano and Alto Duo., second time full Chorus.

m

For my moth - er, the air, In her arms fresh and fair, Held me

For my moth - er, the air, In her arms fresh and fair, Held me

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f

up for the sun's kiss at morn, And my earth form of white, From my

up for the sun's kiss at morn, And my earth form of white, From my

ff *Rit.* – – – – – – – – FINE.

storm - fa - ther Night, Was melt - ed in col - or a - way.

storm - fa - ther Night, Was melt - ed in col - or a - way.

Moderato.

INST. *f*

So now I can roam As the soul of sea foam, On the breast of the bil - lows free;

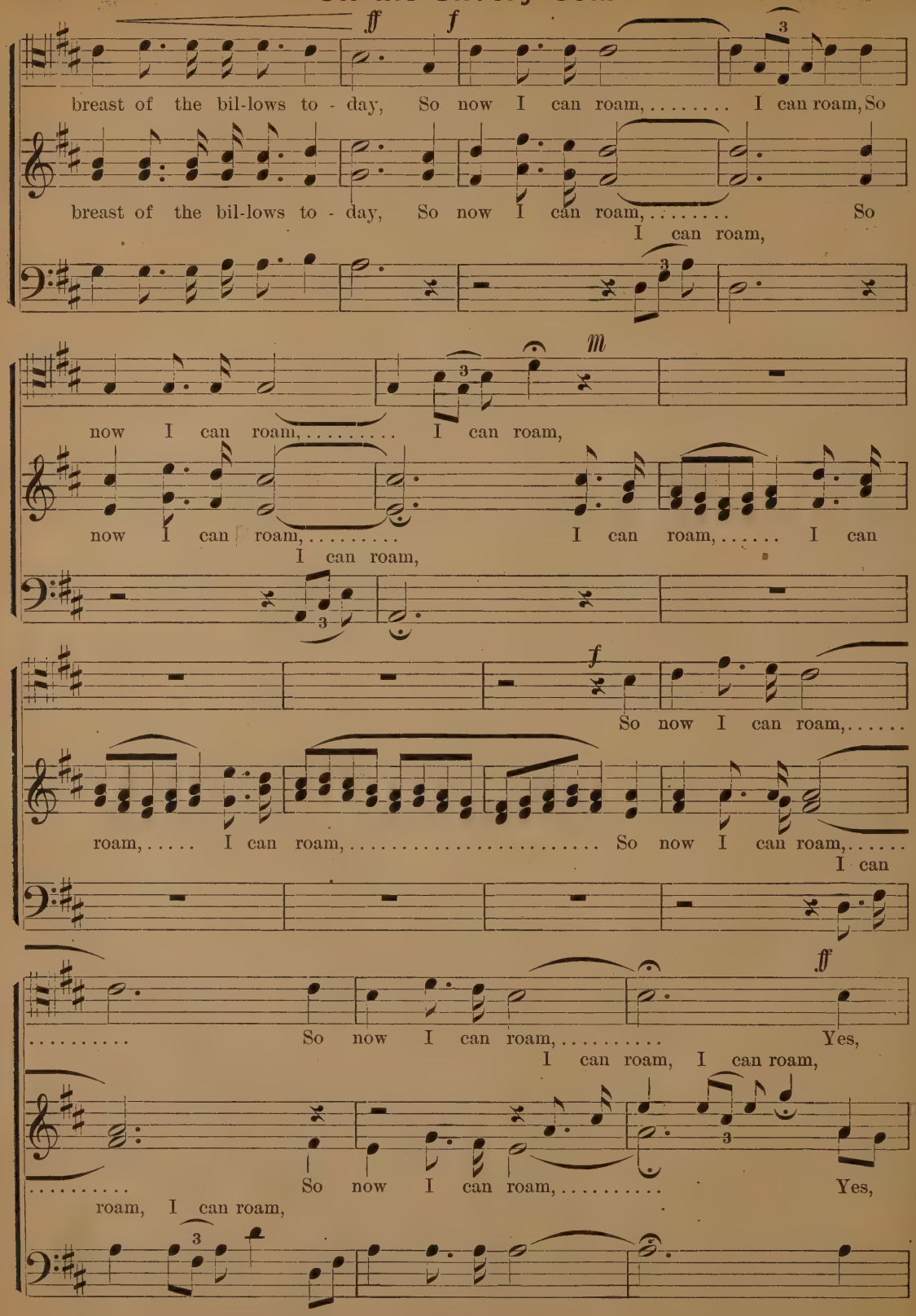
Basses Tutti.

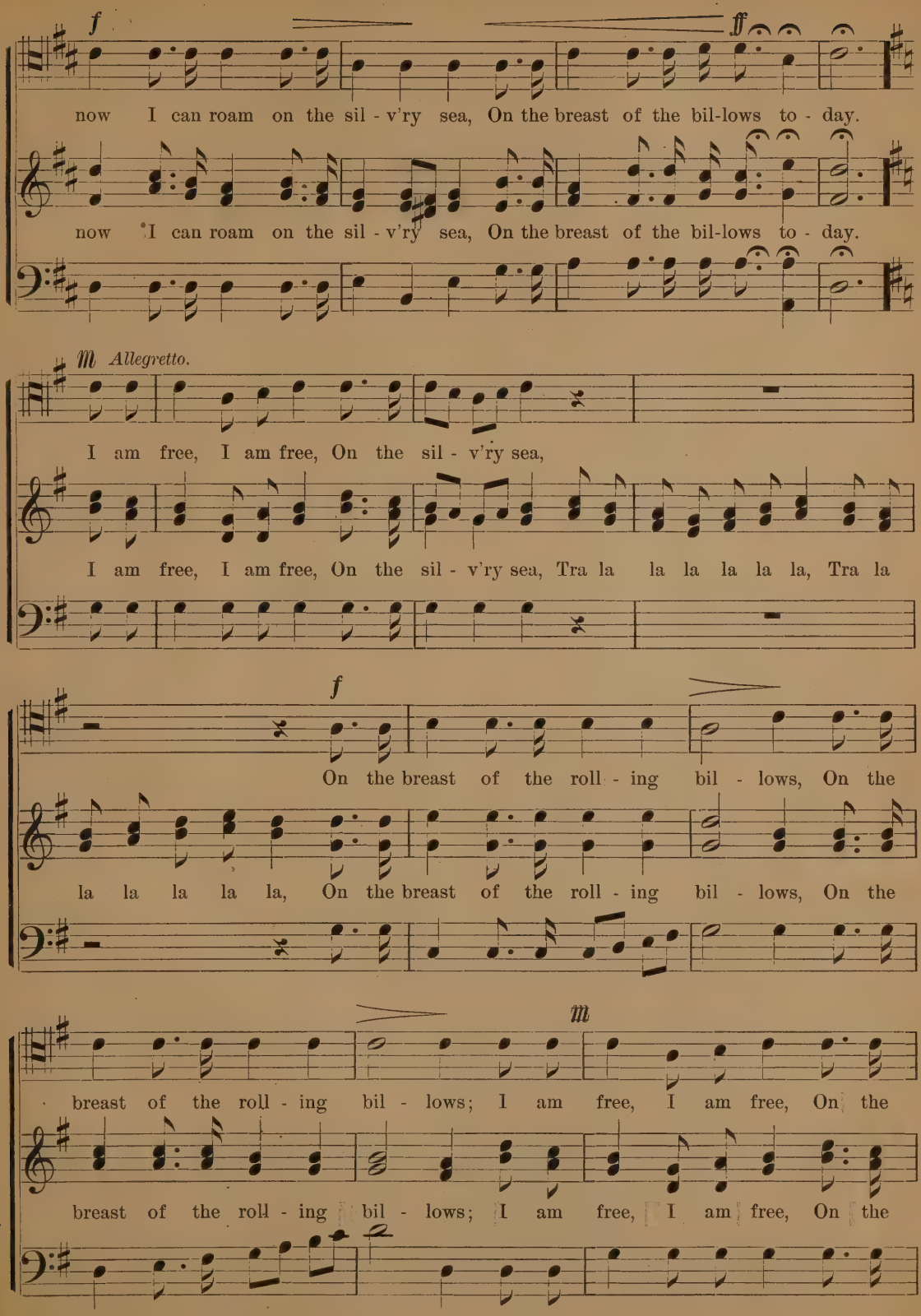
f

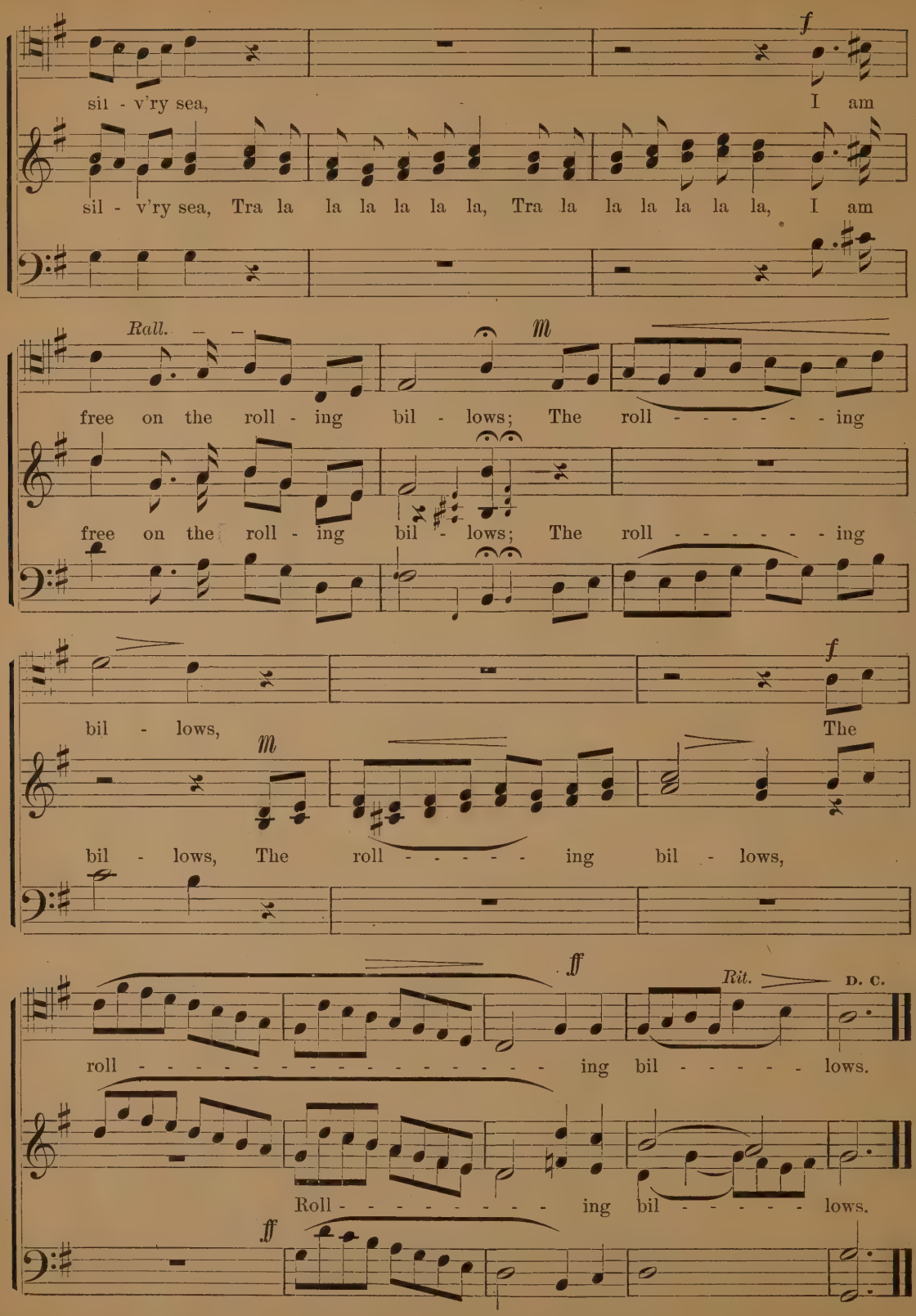
I can roam, I can roam, As the soul of sea foam, On the

I can roam, I can roam, As the soul of sea foam, On the

On the Silvery Sea.




f
ff
now I can roam on the sil - v'ry sea, On the breast of the bil-lows to - day.
now I can roam on the sil - v'ry sea, On the breast of the bil-lows to - day.
m Allegretto.
I am free, I am free, On the sil - v'ry sea,
I am free, I am free, On the sil - v'ry sea, Tra la la la la la la, Tra la
f
On the breast of the roll - ing bil - lows, On the
la la la la la, On the breast of the roll - ing bil - lows, On the
m
breast of the roll - ing bil - lows; I am free, I am free, On the
breast of the roll - ing bil - lows; I am free, I am free, On the


f
sil - v'ry sea, I am
sil - v'ry sea, Tra la la la la la la, Tra la la la la la la, I am
Rall.
m
free on the roll - ing bil - lows; The roll - - - - - - ing
free on the roll - ing bil - lows; The roll - - - - - - ing
f
bil - lows, The
m
bil - lows, The roll - - - - - ing bil - lows,
ff
Rit.
D. C.
roll - - - - - - - - - - - - - - - ing bil - - - - - lows.
Roll - - - - - - - - ing bil - - - - - lows.
ff

GOUNOD.

Allegretto. Maestoso. *f* CHORUS.

PRELUDE. *f*

Praise ye the Fa - ther, Let ev-'ry heart give

Praise ye the Fa - ther, Let ev-'ry heart give

thanks to Him! Praise ye the Fa - ther, who is ev - er kind and

thanks to Him! Praise ye the Fa - ther, who is ev - er kind and

mer - ci - ful; Praise ye the Fa - ther, Who not - eth ev - 'ry spar-row's fall!

mer - ci - ful; Praise ye the Fa - ther, Who not - eth ev - 'ry spar-row's fall!

O, King of glo - ry, All the earth pro-claims Thy Maj - es - ty!

O, King of glo - ry, All the earth pro-claims Thy Maj - es - ty!

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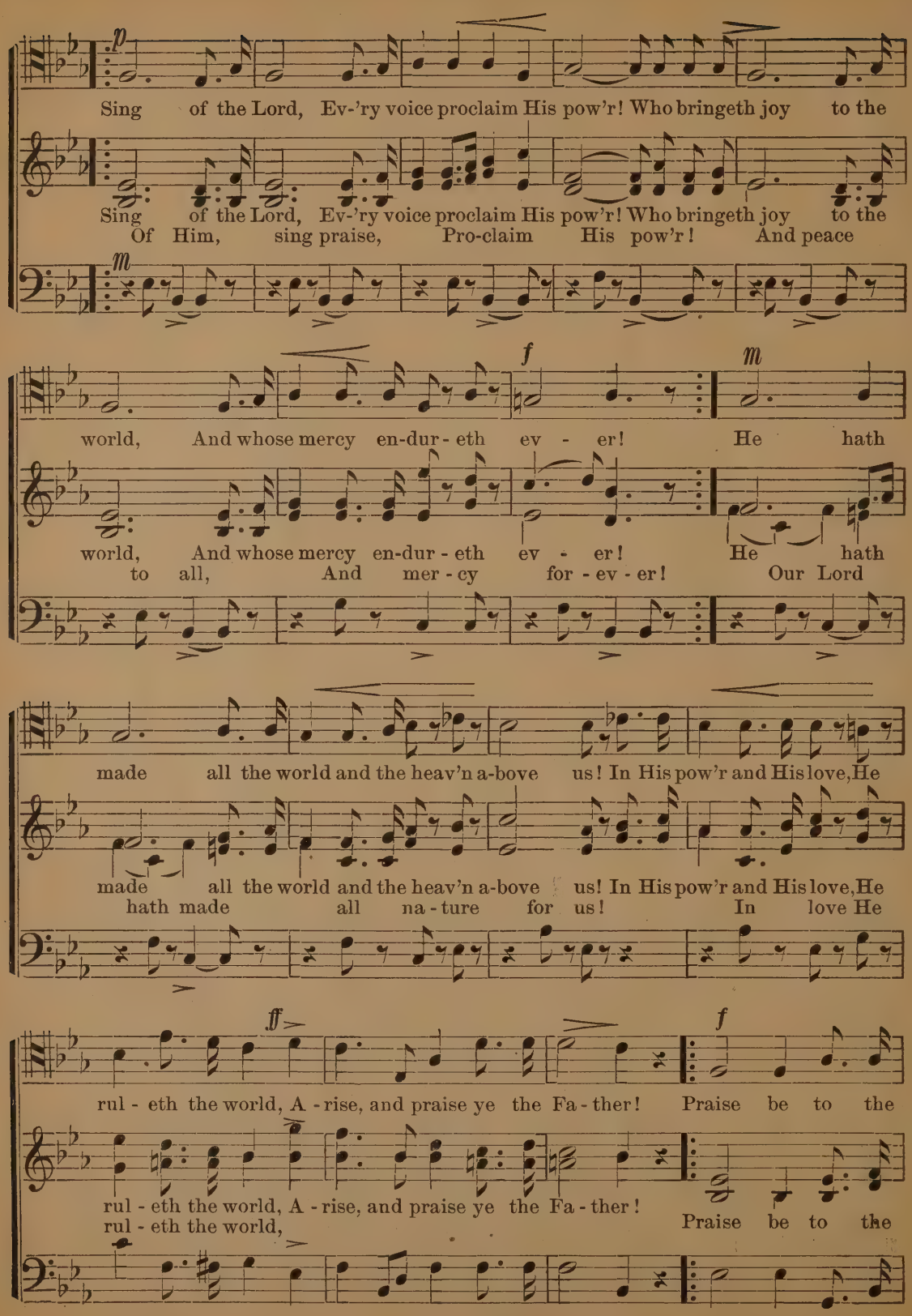
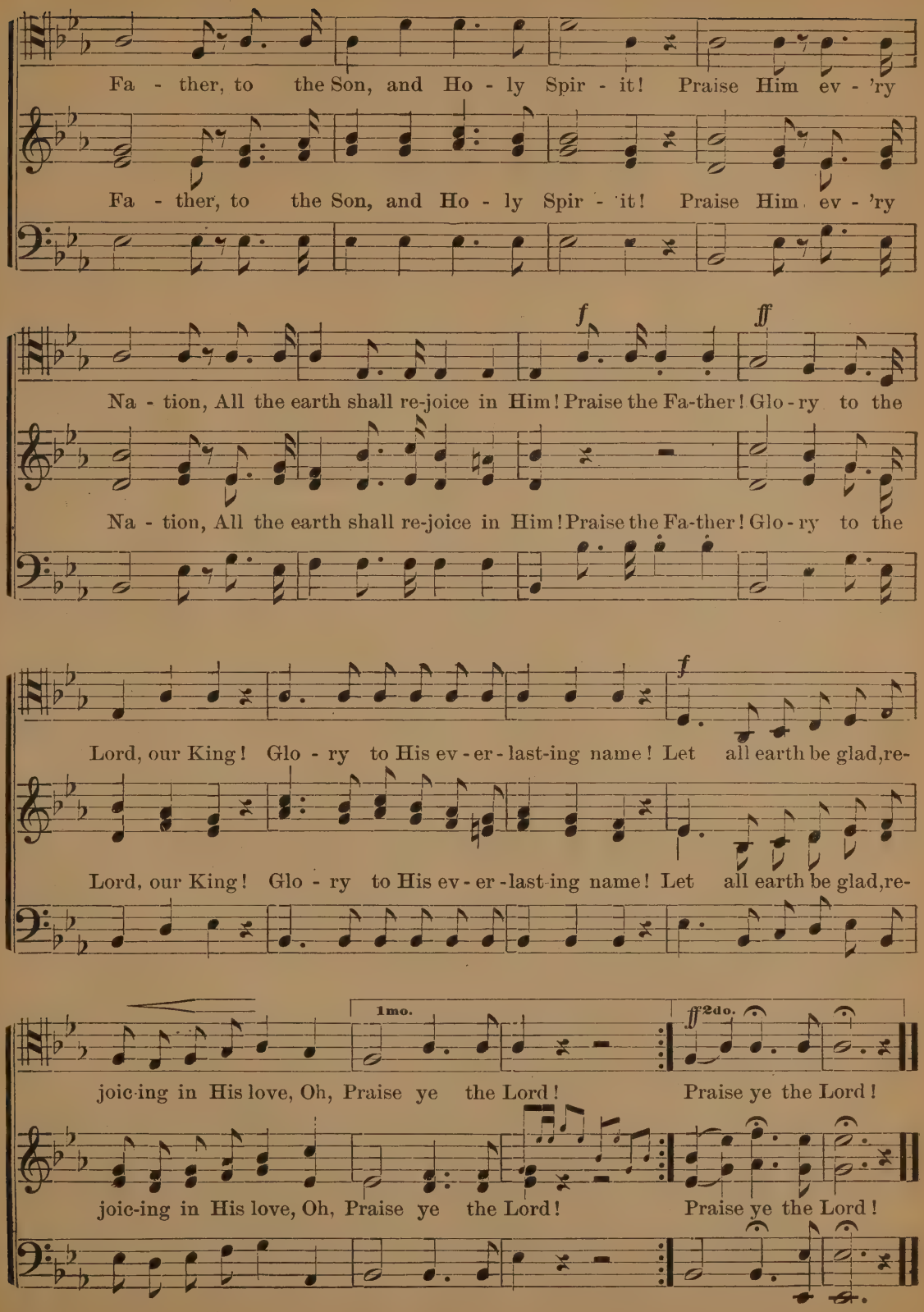
Praise Ye the Father.




Fa - ther, to the Son, and Ho - ly Spir - it! Praise Him ev - 'ry
Fa - ther, to the Son, and Ho - ly Spir - it! Praise Him ev - 'ry
f
ff
Na - tion, All the earth shall re-joice in Him! Praise the Fa-ther! Glo - ry to the
Na - tion, All the earth shall re-joice in Him! Praise the Fa-ther! Glo - ry to the
f
Lord, our King! Glo - ry to His ev - er - last-ing name! Let all earth be glad, re-
Lord, our King! Glo - ry to His ev - er - last-ing name! Let all earth be glad, re-
1mo.
ff 2do.
joic-ing in His love, Oh, Praise ye the Lord! Praise ye the Lord!
joic-ing in His love, Oh, Praise ye the Lord! Praise ye the Lord!

HAIL THE MORN.

Allegretto. A. BEIRLY.

f

Hail the night, all hail the morn, When the Prince of peace was born!

Hail the night, all hail the morn, When the Prince of peace was born!

1st. 2d.

Loud re-sounds the joy - ful cry, "Glo - ry be to God on high. high.

Loud re-sounds the joy - ful cry, "Glo - ry be to God on high. high.

First verse a Quartet; second, the full Chorus.

p *Not too fast.*

1. Hark! what mean those ho - ly voic - es, Sweet-ly sounding thro' the skies?

2. "Peace on earth, good-will from heaven, Reaching far as man is found;

p *f*

Lo! th' an-gel - ic host re - joic - es—Heav'n-ly hal - le - lu - jahs rise.

Souls re-deemed, and sins for - giv - en;—Loud our gold - en harps shall sound.

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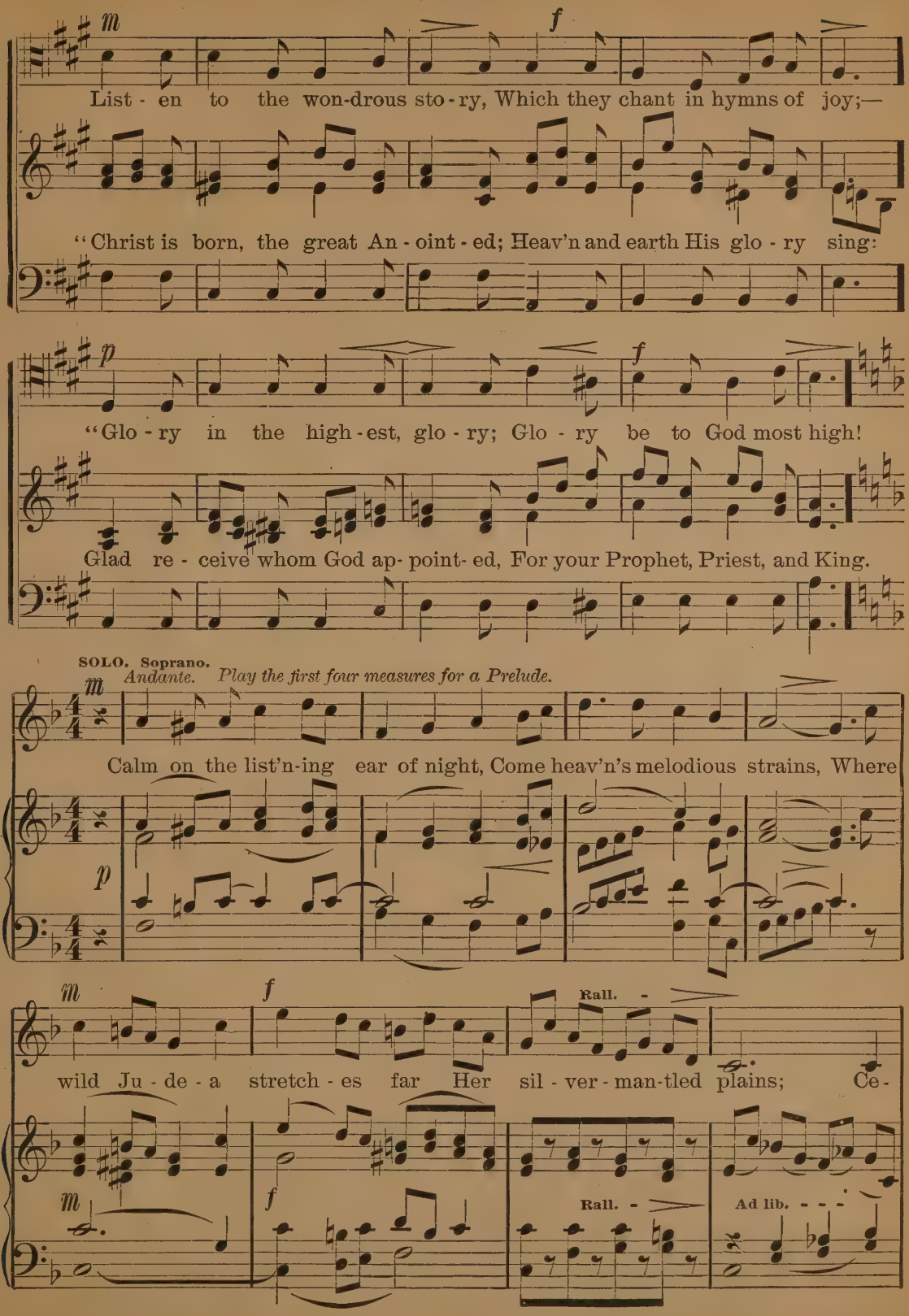
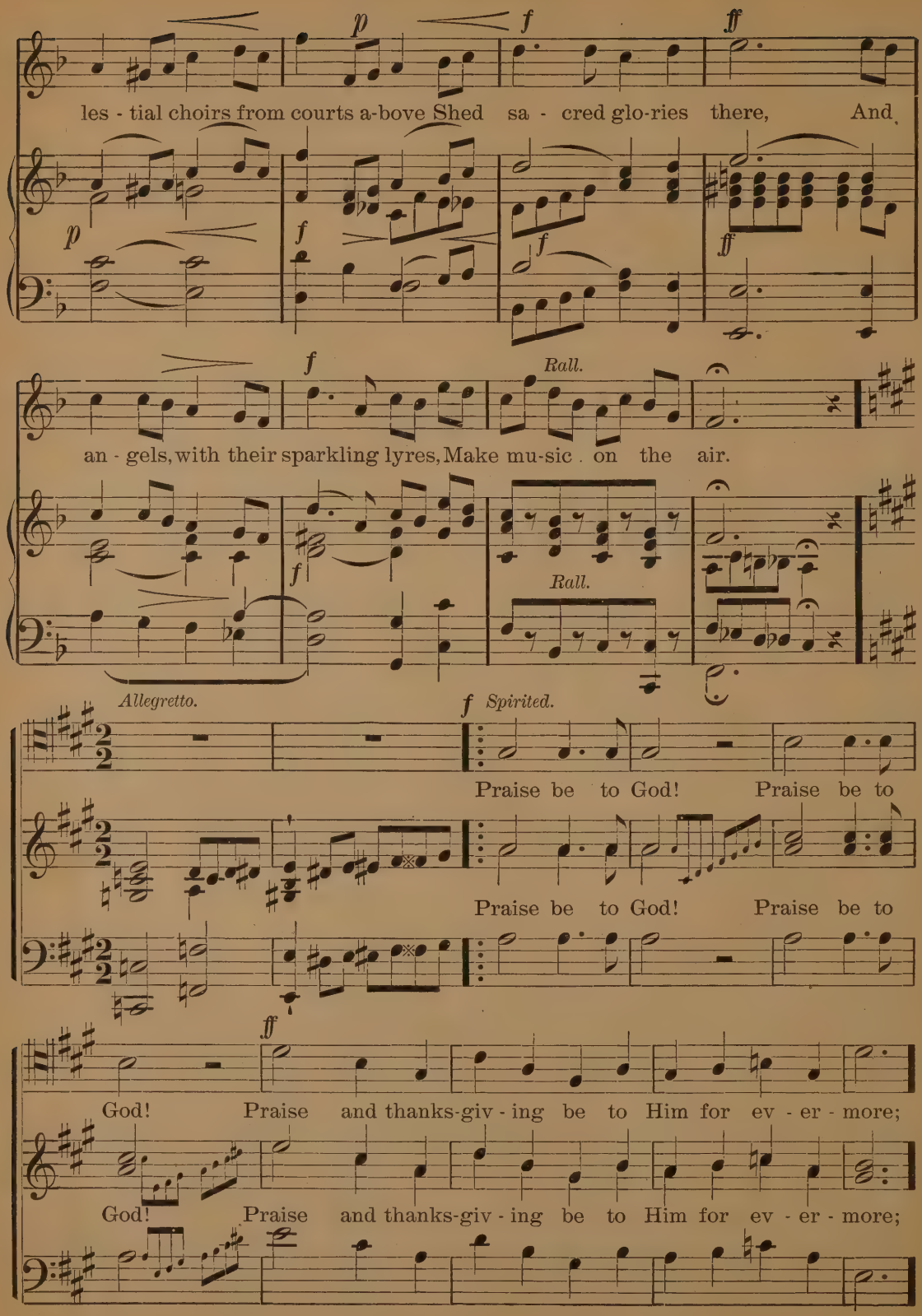
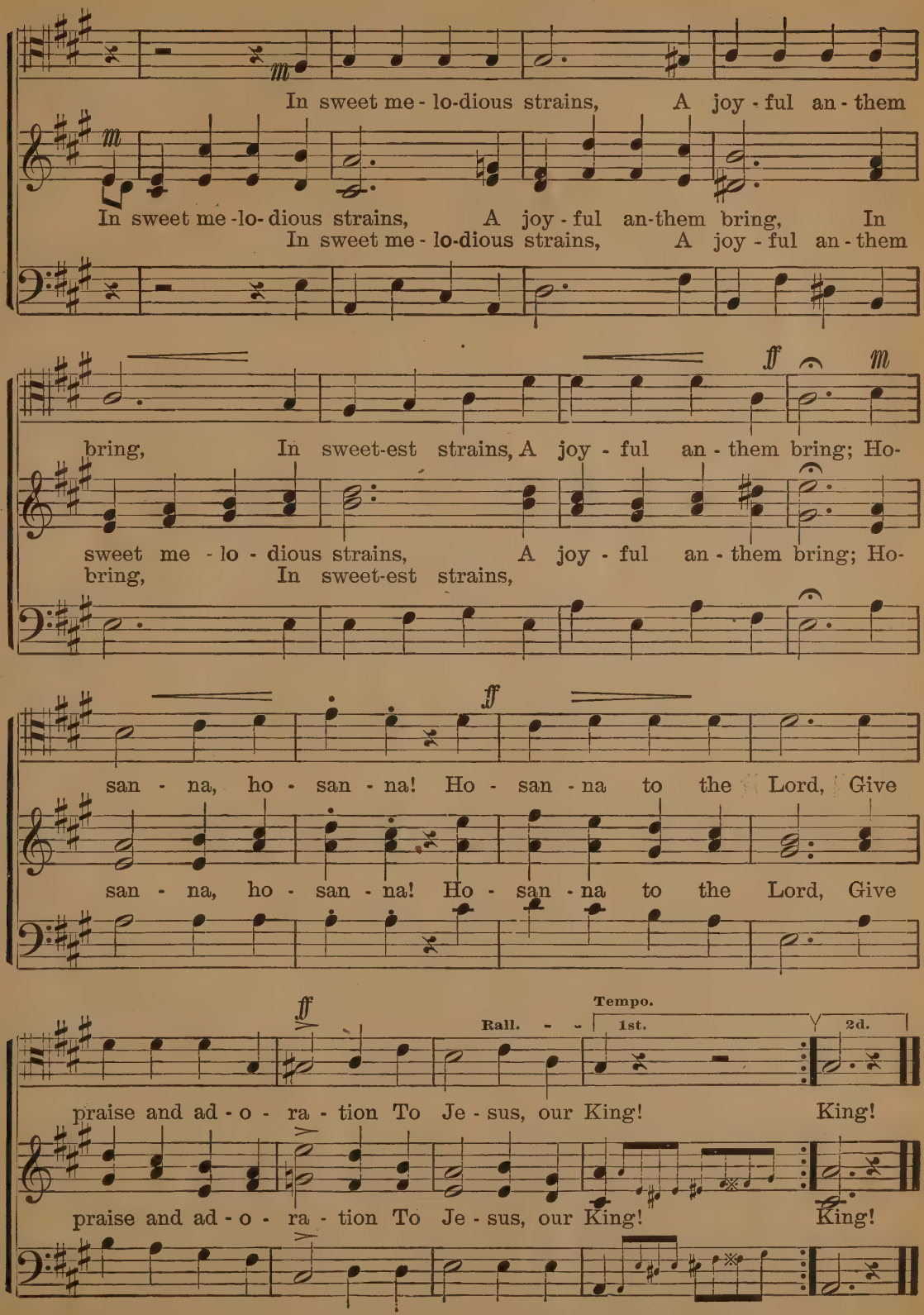

m
f
List - en to the won-drous sto - ry, Which they chant in hymns of joy;—
"Christ is born, the great An - oint - ed; Heav'n and earth His glo - ry sing:
p
f
"Glo - ry in the high - est, glo - ry; Glo - ry be to God most high!
Glad re - ceive whom God ap- point- ed, For your Prophet, Priest, and King.
SOLO. Soprano.
Andante. Play the first four measures for a Prelude.
m
Calm on the list'n-ing ear of night, Come heav'n's melodious strains, Where
p
m
f
Rall.
wild Ju - de - a stretch - es far Her sil - ver - man-tled plains; Ce-
m
f
Rall.
Ad lib.

Hail the Morn.




m
In sweet me - lo-dious strains, A joy - ful an - them
m
In sweet me -lo- dious strains, A joy - ful an-them bring, In
In sweet me - lo-dious strains, A joy - ful an - them
ff m
bring, In sweet-est strains, A joy - ful an - them bring; Ho-
sweet me - lo - dious strains, A joy - ful an - them bring; Ho-
bring, In sweet-est strains,
ff
san - na, ho - san - na! Ho - san - na to the Lord, Give
san - na, ho - san - na! Ho - san - na to the Lord, Give
ff
Rall. - -
Tempo.
1st.
2d.
praise and ad - o - ra - tion To Je - sus, our King! King!
praise and ad - o - ra - tion To Je - sus, our King! King!

SWEET VISIONS OF CHILDHOOD.

J. C. CARPENTER. (SOPRANO AND ALTO DUET.) STEPHEN GLOVER.

Moderato e Grazioso.

f

m *p*

Sweet vis - ions of child - hood, ye cling to the heart, Your
D. S. Sweet vis - ions of child - hood, oh! still with us stay, The

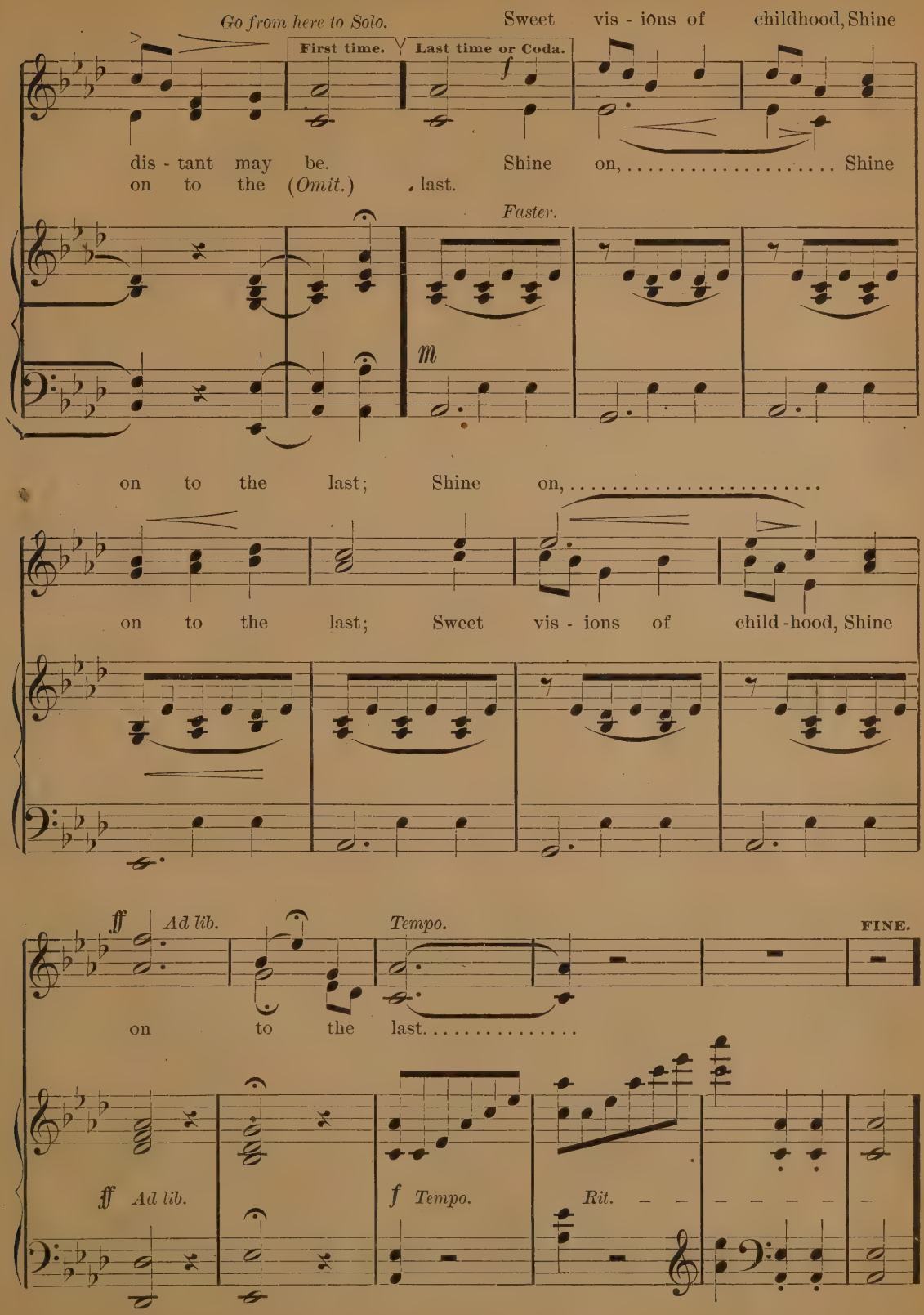
p

m

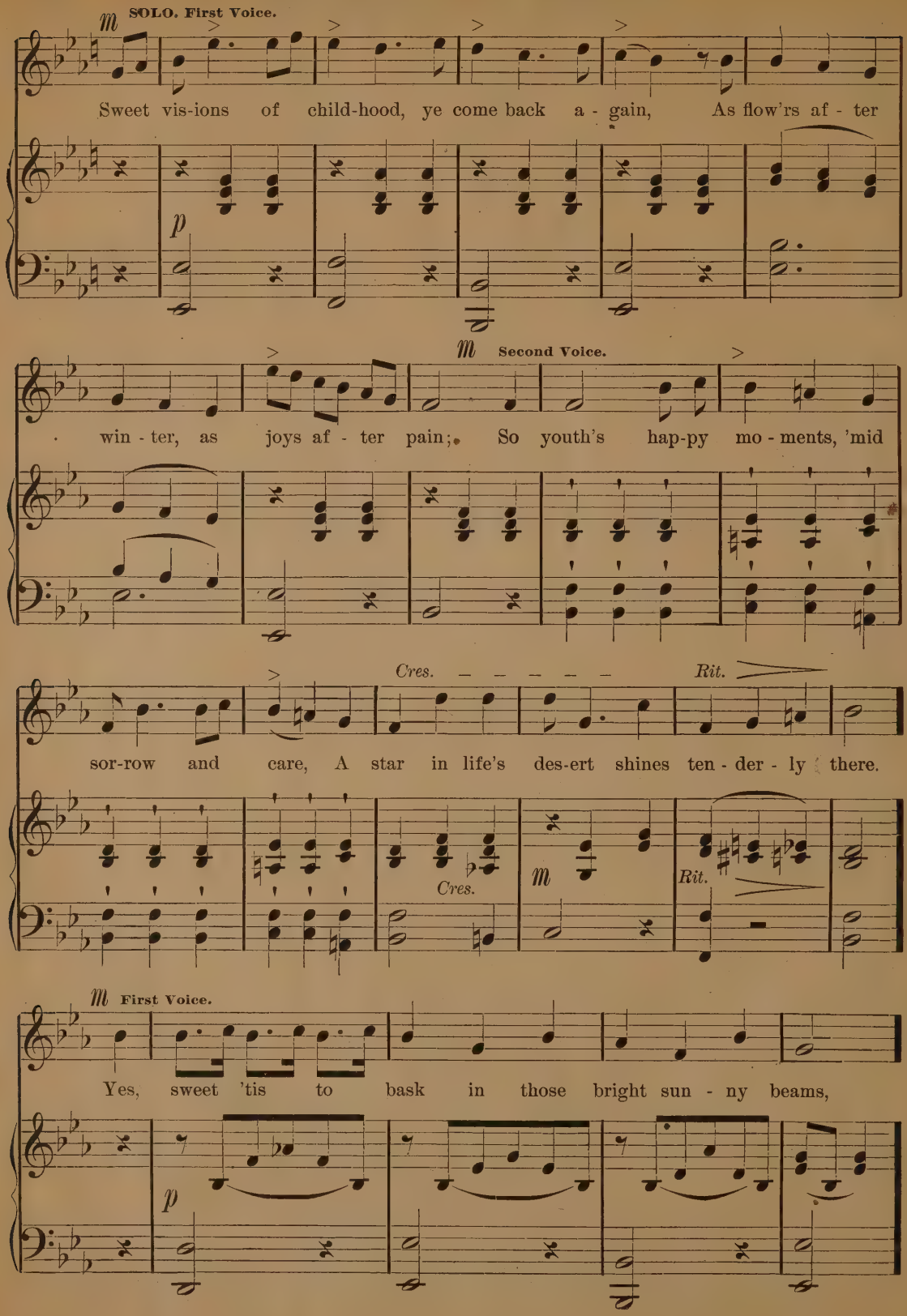
spell is not bro-ken, tho' youth may de - part; The past with its
heart hath its sun-shine that fades not a - way; And long as fond

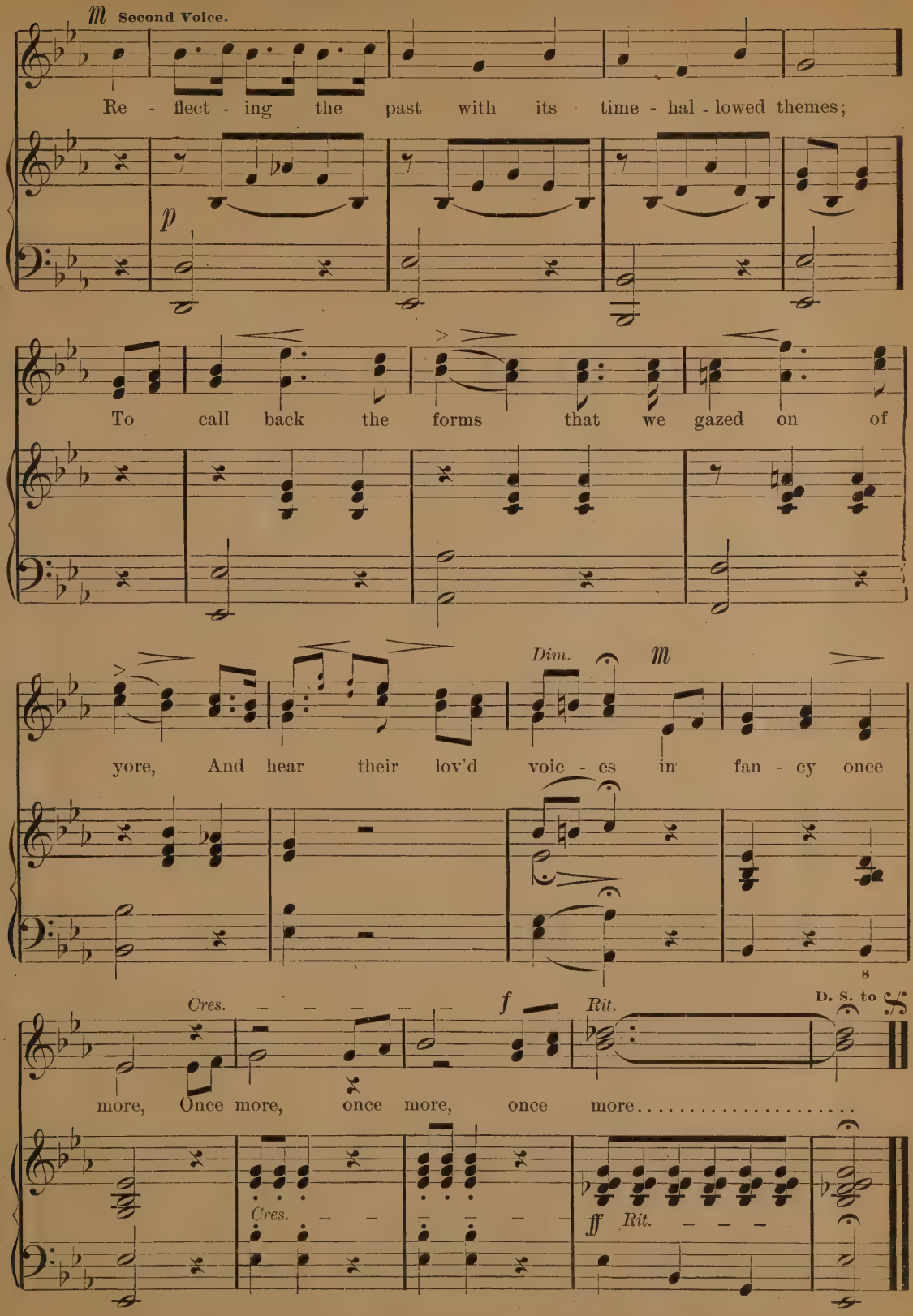
p

joys still in mem'ry we see, As the beam lights the wave that far
mem'-ry can call back the past, 'T will bright - ly and clear - ly shine


Go from here to Solo.
First time.
Last time or Coda.
Sweet vis - ions of childhood, Shine
dis - tant may be.
Shine on, ... Shine
on to the (Omit.) last.
Faster.
on to the last; Shine on, ...
on to the last; Sweet vis - ions of child - hood, Shine
Ad lib.
Tempo.
FINE.
on to the last. .....
Ad lib.
Tempo.
Rit.

Sweet Visions of Childhood.




m Second Voice.
Re - flect - ing the past with its time - hal - lowed themes;
p
To call back the forms that we gazed on of
yore, And hear their lov'd voic - es in fan - cy once
Dim.
m
more, Once more, once more, once more, once more.....
Cres.
f
Rit.
D. S. to
Cres.
ff
Rit.

THEY THAT TRUST.

Allegro Moderato. A. BEIRLY.

m FULL CHORUS. *f*

They that trust in the Lord, They that trust in the Lord, Shall be as Mount

They that trust in the Lord, They that trust in the Lord, Shall be as Mount

ff

Zi - on; They that trust in the Lord, They that trust in the Lord,

Zi - on; They that trust in the Lord, They that trust in the Lord,

f *m*

Shall be as Mount Zi - on; But a-

Shall be as Mount Zi - on; But a-

Which can not be re-mov - ed, ...

bid - eth for - ev - er, But a - bid - eth for-ev - er;

bid - eth for - ev - er, But a - bid - eth for-ev - er;

..... Which can not be re-mov-ed; .....

They that trust in the Lord, They that trust in the Lord, Shall be as Mount

They that trust in the Lord, They that trust in the Lord, Shall be as Mount

f

Zi - on, Which can not be re-mov - ed, ...

Zi - on, But a - bid - eth for-ev - er,

But a - bid - eth for-ev - er,

Which can not be re-mov - ed, ...

But a - bid - eth for-ev - er,

ff

But a - bid - eth for ev - er-more, for ev - er - more.

But a - bid - eth for ev - er-more, for ev - er - more.

They that Trust.

DUET. Sop. & Alto. First time two voices, second time all.

Andantino. *m*

As the mount-ains are round a - bout Je - ru - sa - lem, So the

INST.

Lord is round a - bout His peo-ple, As the mountains are round a- bout Je-

f

ru - sa - lem, So the Lord is round a - bout His peo - ple.

Allegro. First time Quartet, Second time Full Chorus.

m

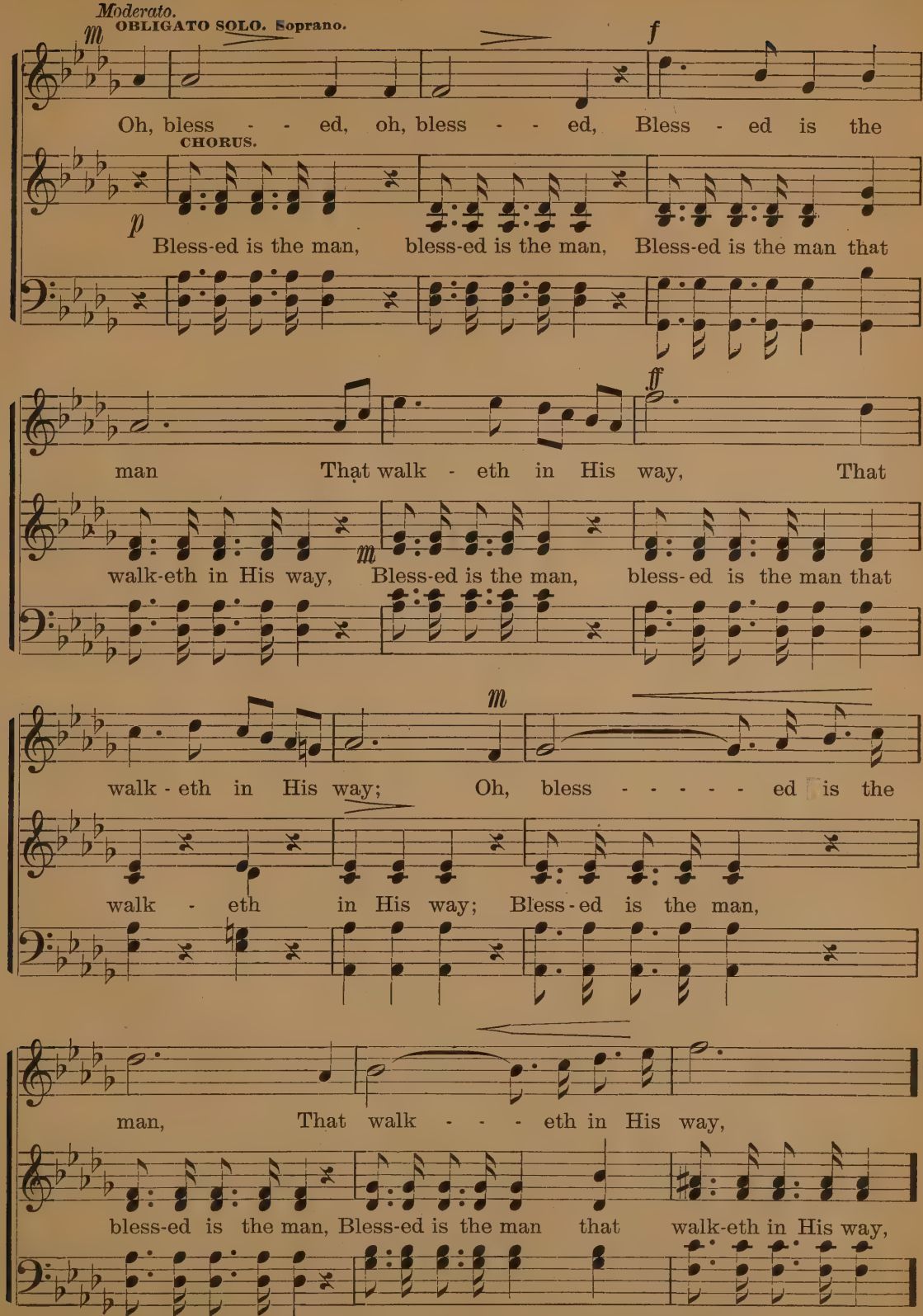
From henceforth, e - ven for - ev - er, From henceforth, e - ven for - ev - er,

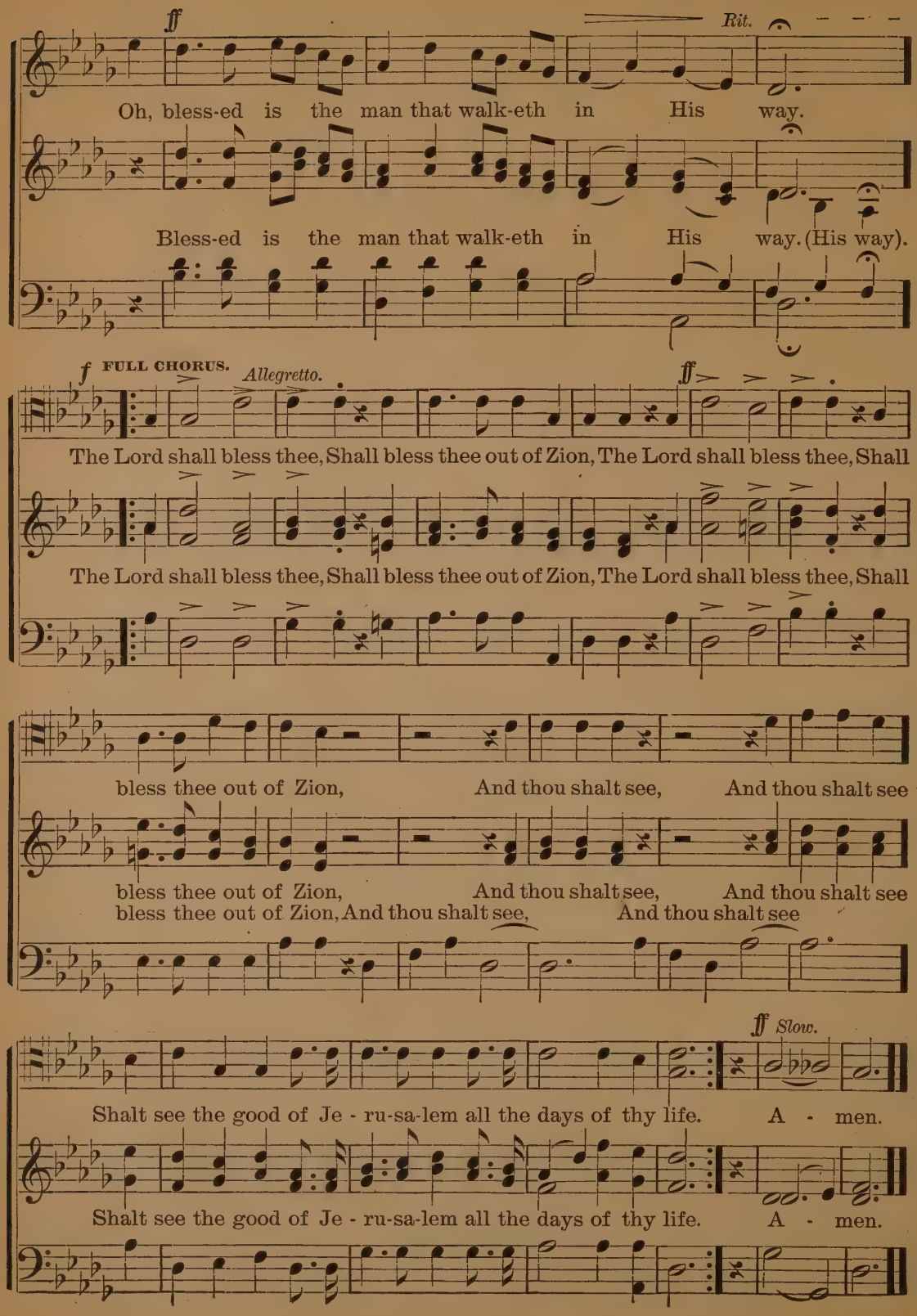
From henceforth, e - ven for - ev - er, From henceforth, e - ven for - ev - er,

f

The Lord is round a - bout His peo - ple, For ev - er - more.

The Lord is round a - bout His peo - ple, For ev - er - more.


Moderato.
OBLIGATO SOLO. Soprano.
m
f
Oh, bless - - ed, oh, bless - - ed, Bless - ed is the
CHORUS.
p
Bless-ed is the man, bless-ed is the man, Bless-ed is the man that
man That walk - eth in His way, That
ff
walk-eth in His way, Bless-ed is the man, bless-ed is the man that
m
walk - eth in His way; Oh, bless - - - - - ed is the
walk - eth in His way; Bless-ed is the man,
man, That walk - - - eth in His way,
bless-ed is the man, Bless-ed is the man that walk-eth in His way,


ff
Rit.
Oh, bless-ed is the man that walk-eth in His way.
Bless-ed is the man that walk-eth in His way. (His way).
f FULL CHORUS.
Allegretto.
ff
The Lord shall bless thee, Shall bless thee out of Zion, The Lord shall bless thee, Shall
The Lord shall bless thee, Shall bless thee out of Zion, The Lord shall bless thee, Shall
bless thee out of Zion, And thou shalt see, And thou shalt see
bless thee out of Zion, And thou shalt see, And thou shalt see
bless thee out of Zion, And thou shalt see, And thou shalt see
ff Slow.
Shalt see the good of Je - ru-sa-lem all the days of thy life. A - men.
Shalt see the good of Je - ru-sa-lem all the days of thy life. A - men.

VILLAGE IN THE VALLEY.

Moderato.

A. BEIRLY.

f

Rall.

DUET.

m

1. Lit - tle vale with fair - y mead - ows, Trees that
2. In the green and sun - ny pas - tures, Near the

spread their leaf - y hands, Flow - ers clothed in soft - est
bright and gloss - y stream, Free from care I like to

f

m

beau - ty, Love-lier far than east - ern lands; Dear - est
wan - der, Cheer'd by sum - mer's ra - diant beam; Scenes of

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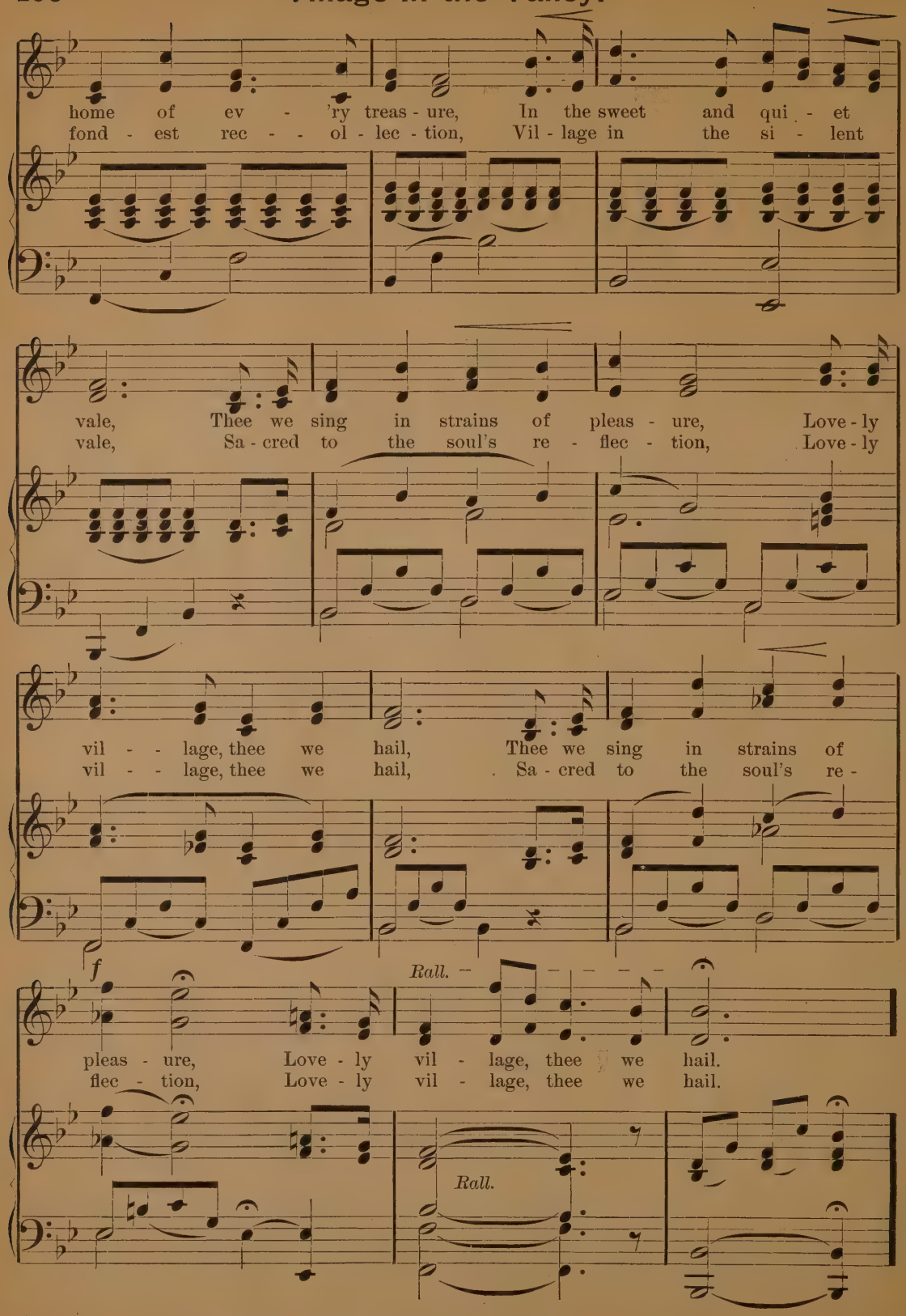
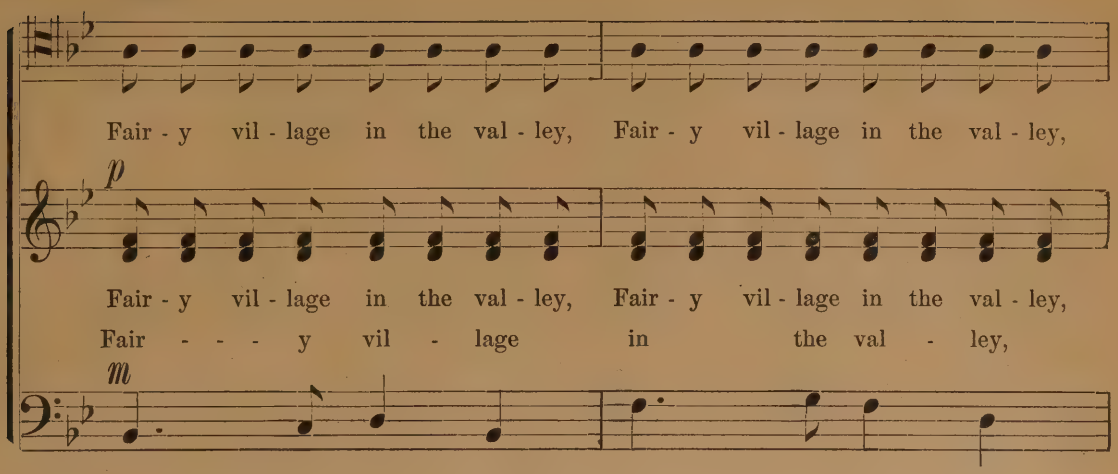
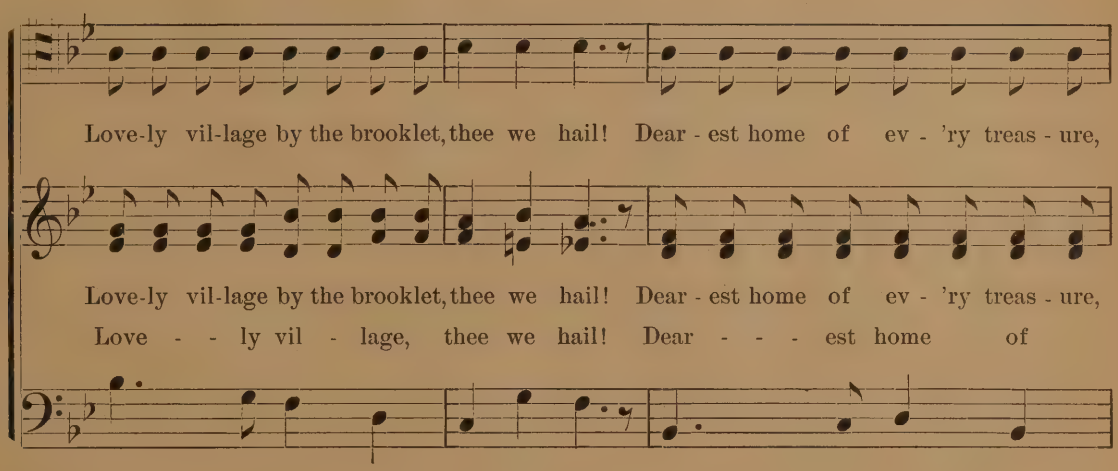
Village in the Valley.

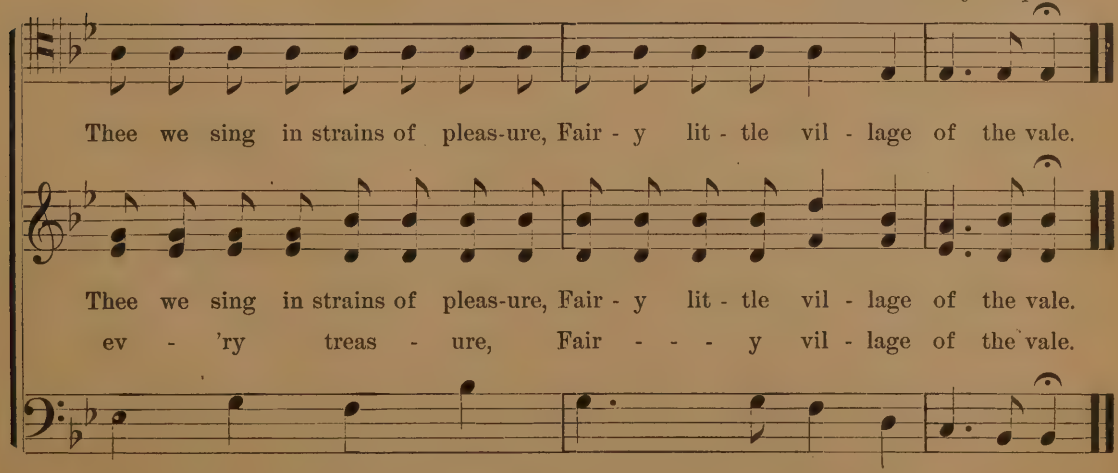


CHORUS.





The Chorus may be repeated.



OH, LOVELY EVENING STAR.

A. B. A. BEIRLY.

m *Andantino.* *f* *m*

Oh, love - ly ev'n - ing star, Oh, love - ly ev'n - ing star! Oh, love - ly

Oh, love - ly

f

ev'n - ing star, Oh, love - ly ev'n - ing star! In beau - ty

In beau - ty from a - far, In

f

ev'n - ing star, Oh, love - ly ev'n - ing star! In

p *m*

from a - far, In beau - ty, Thy light, pure and bright, Shed o'er us to-night.

beau - ty from a - far,

beau - ty from a - far, Thy light, pure and bright, Shed o'er us to-night.

m *Brightly.* *f*

Tra la la la, tra la la la, Tra la la la, tra la la la,

Beau - - - ti - ful star, ... Beau - - ti - ful star, ...

Tra la la la, tra la la la, Tra la la la, tra la la la,

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Tra la la la, tra la la la, Tra la la la, tra la la la,

Fair..... is thy light,..... beam - - ing a - far;.....
Tra la la la, tra la la la, Tra la la la, tra la la la,

m *f*

Fair is thy light, beam-ing a - far, Fair is thy light, beau-ti - ful star,

Fair..... is thy light,..... beam - - ing a - far,.....
Fair is thy light, beam-ing a - far, Fair is thy light, beau-ti - ful star,

May be repeated.

Fair is thy light, fair is thy light, Oh, beau - ti - ful ev'n - ing star.

Fair..... is thy light,..... Oh, beau - ti - ful ev'n - ing star.
Fair is thy light, fair is thy light,

Moderato, in strict time.

f

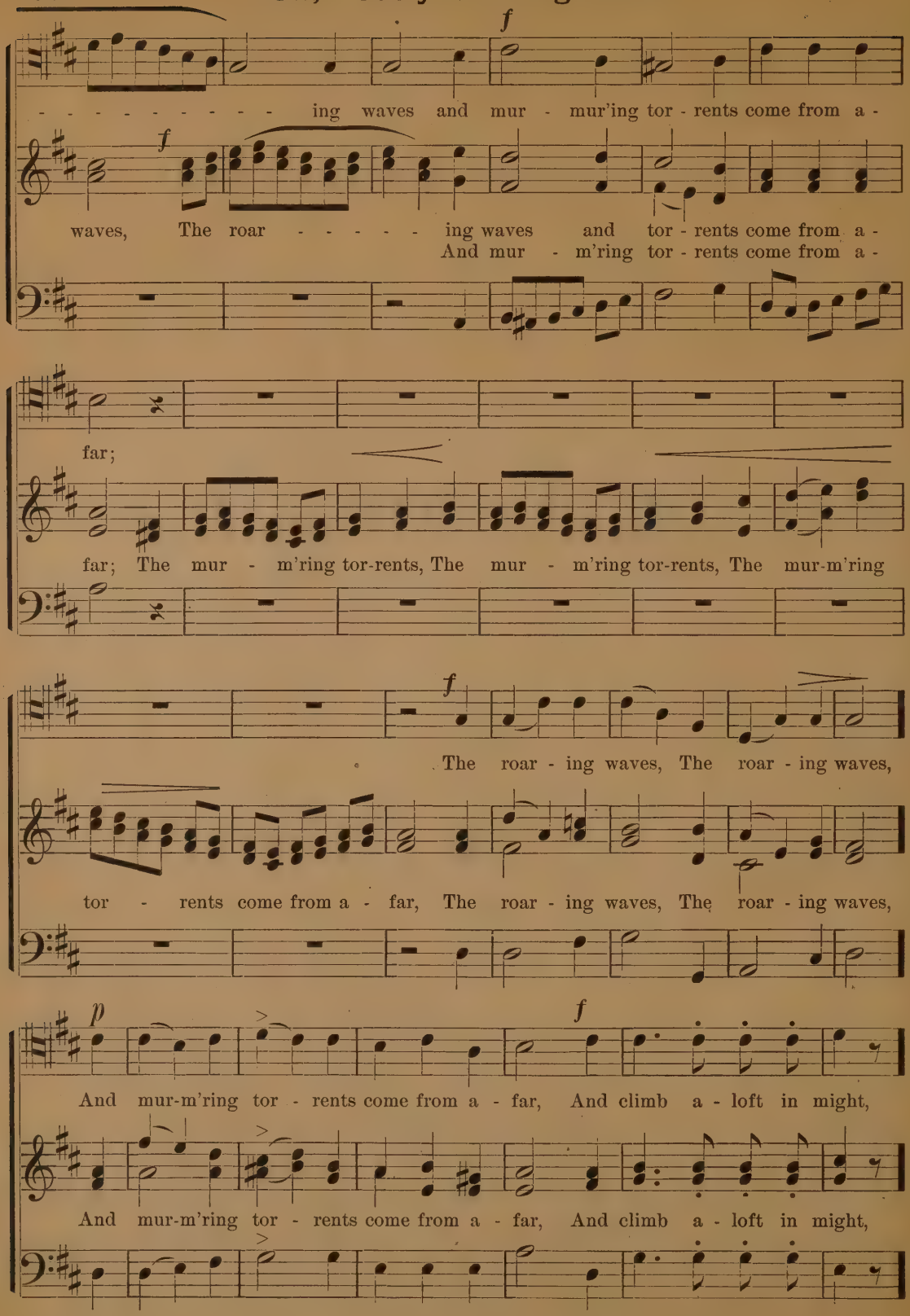
The roar - - - -

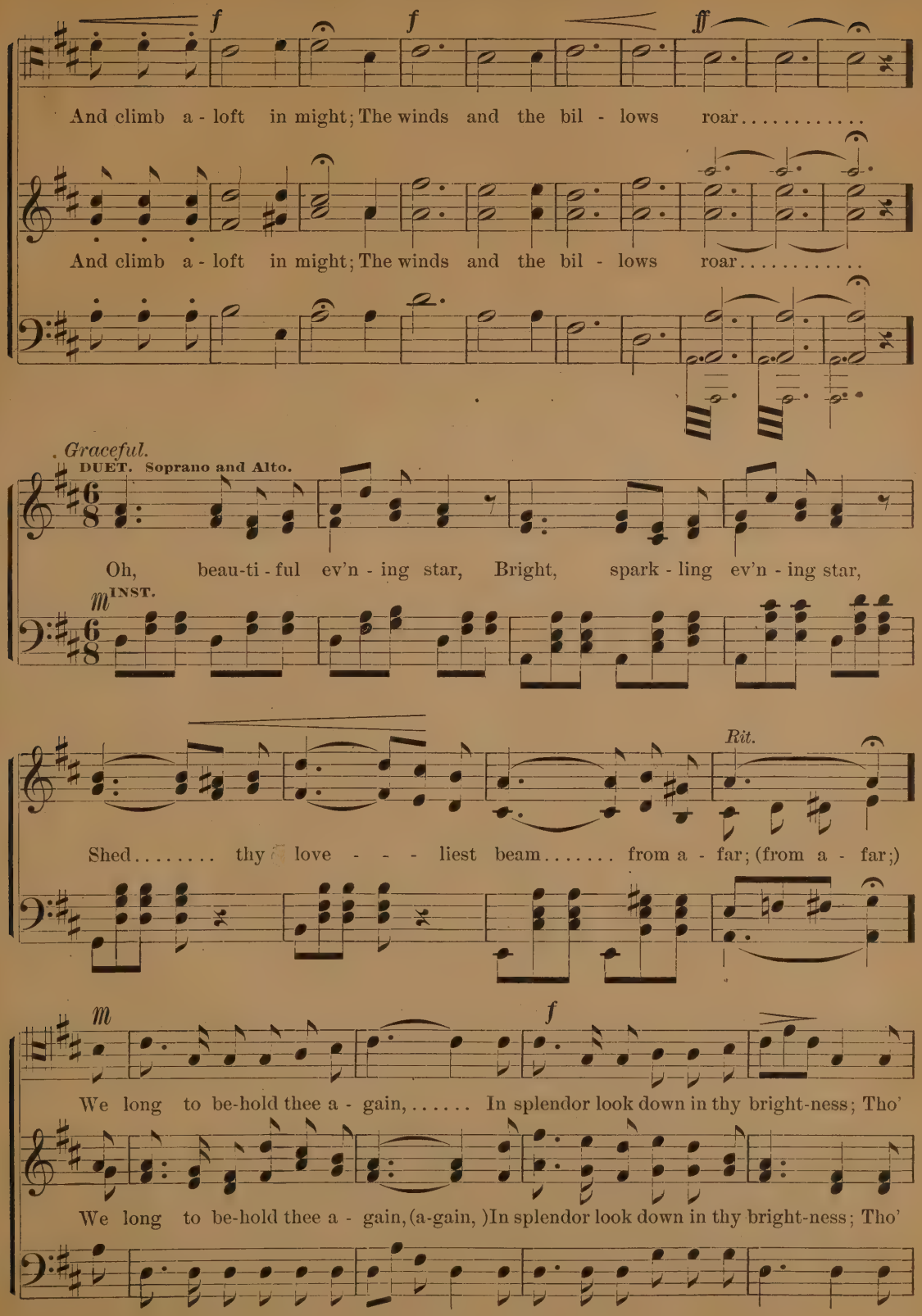
m

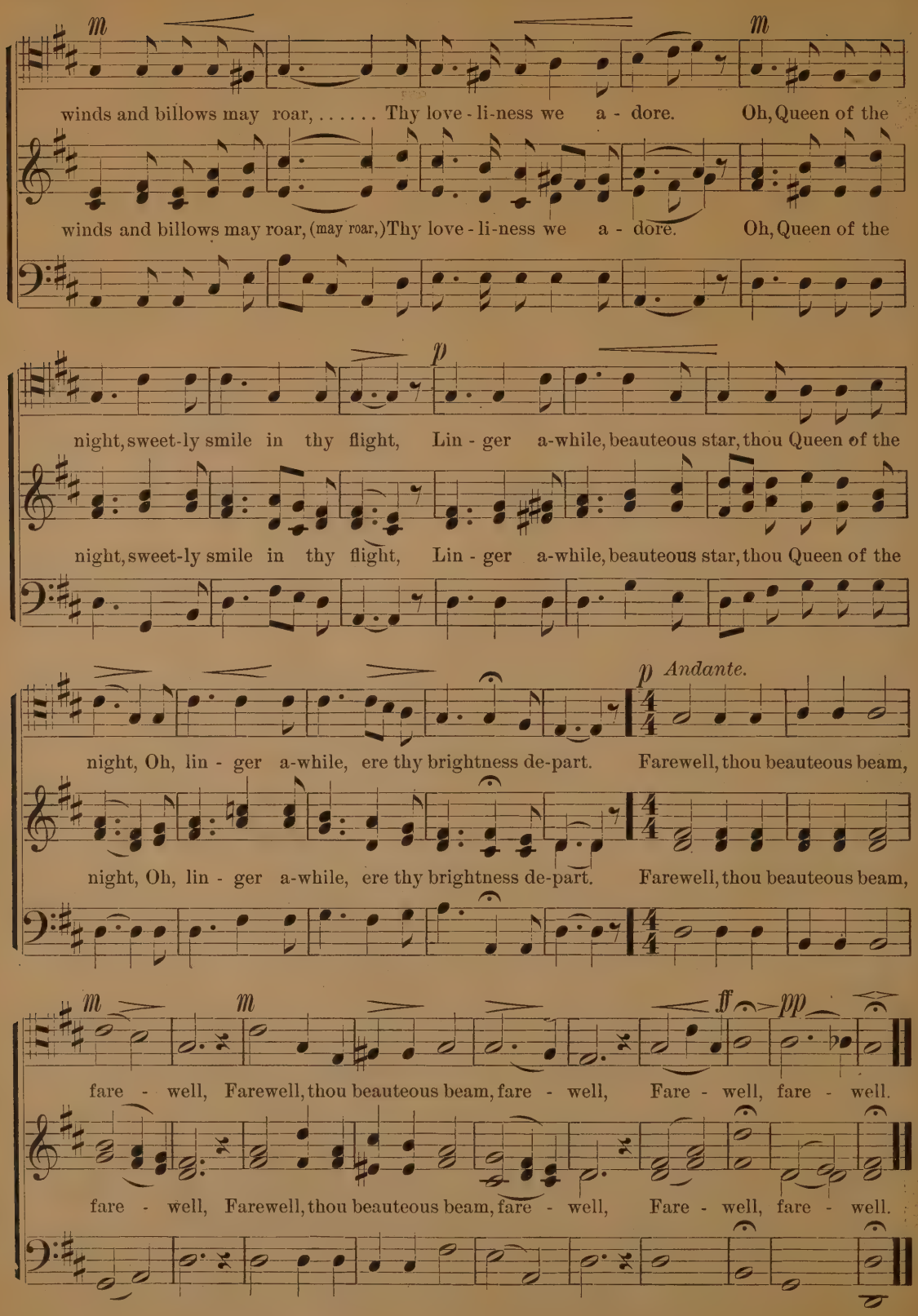
The roar - - - - - - ing, roar - ing
The roar - - - - - - - - - - - - ing waves,

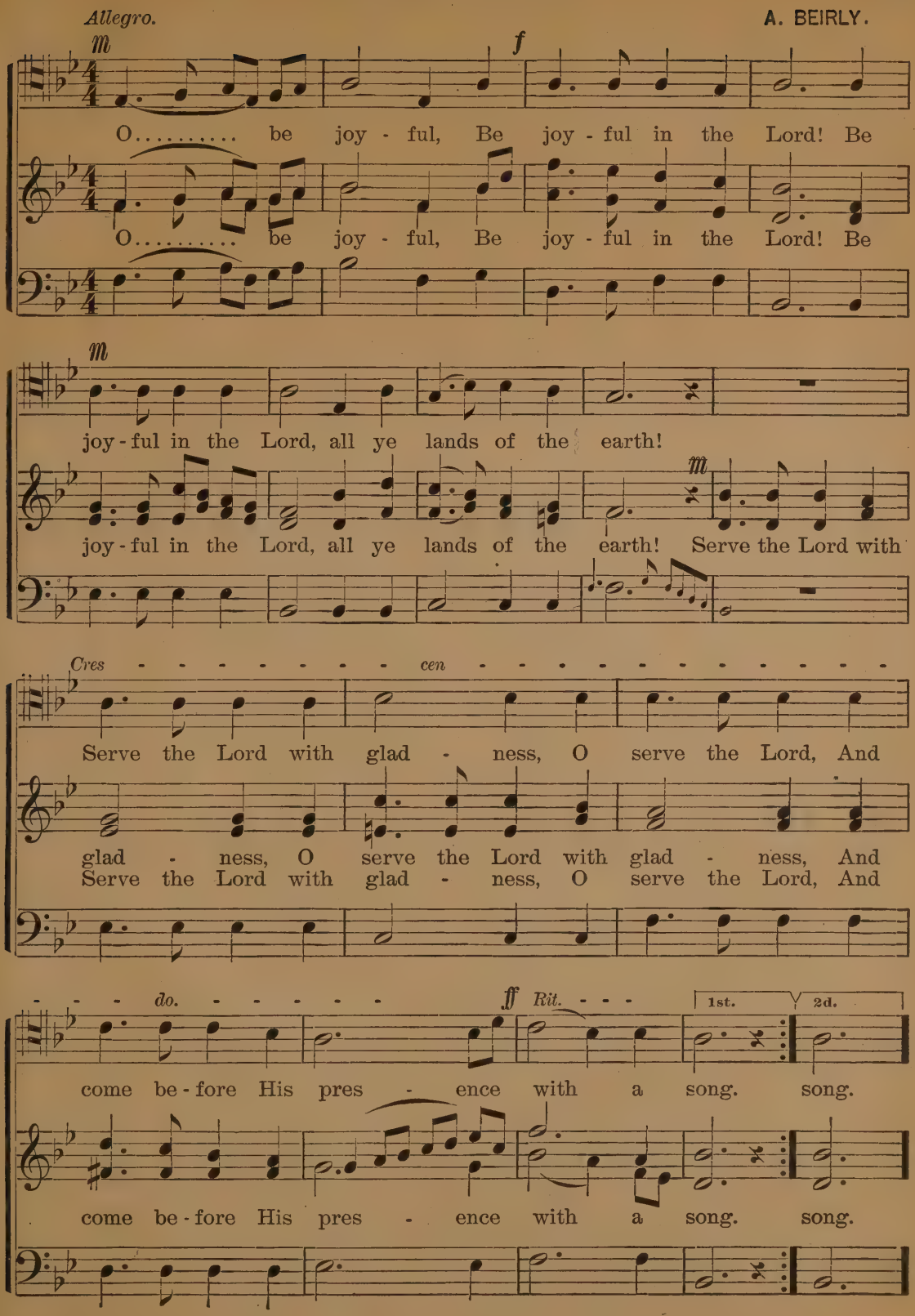
m

Oh, Lovely Evening Star.

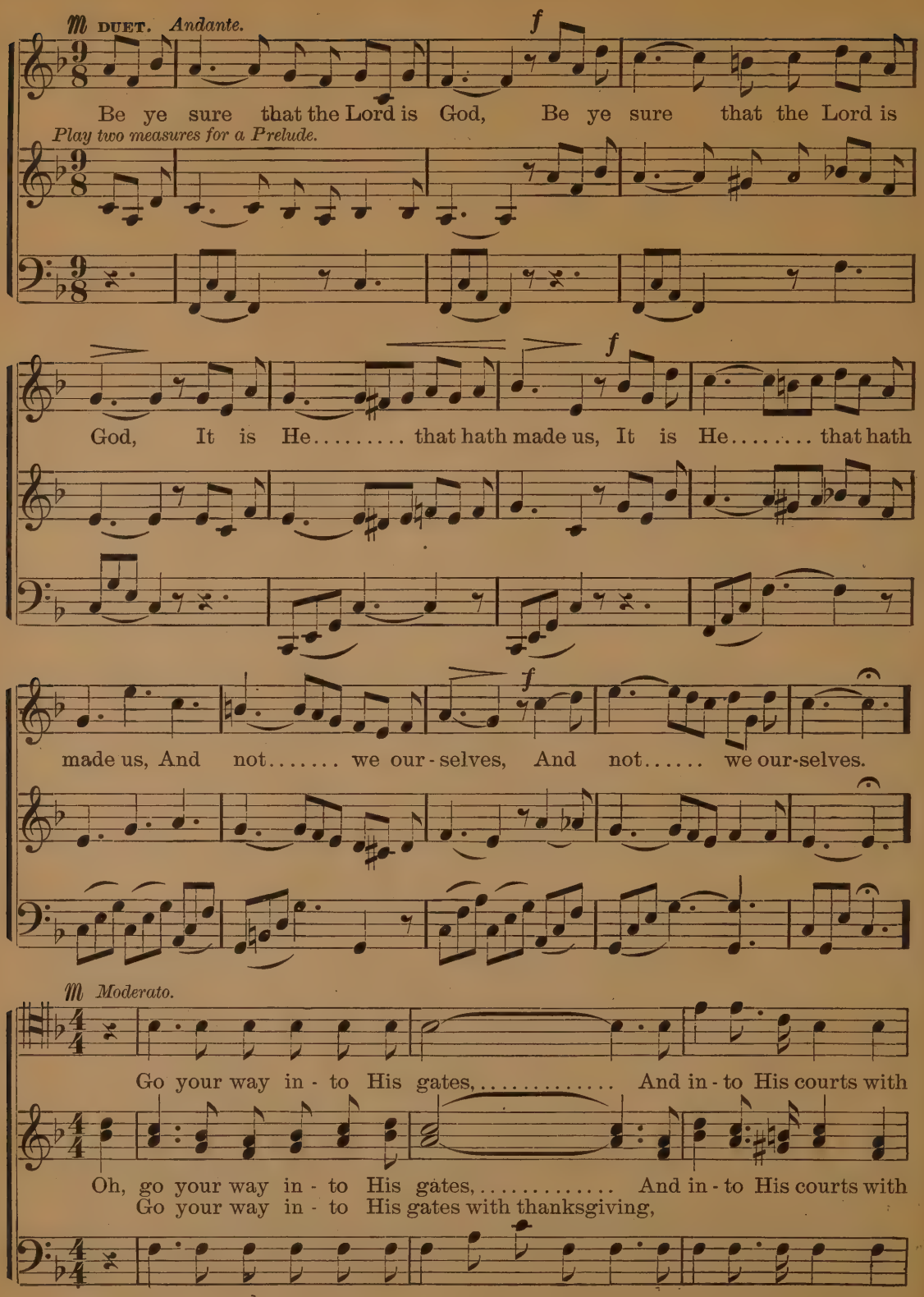


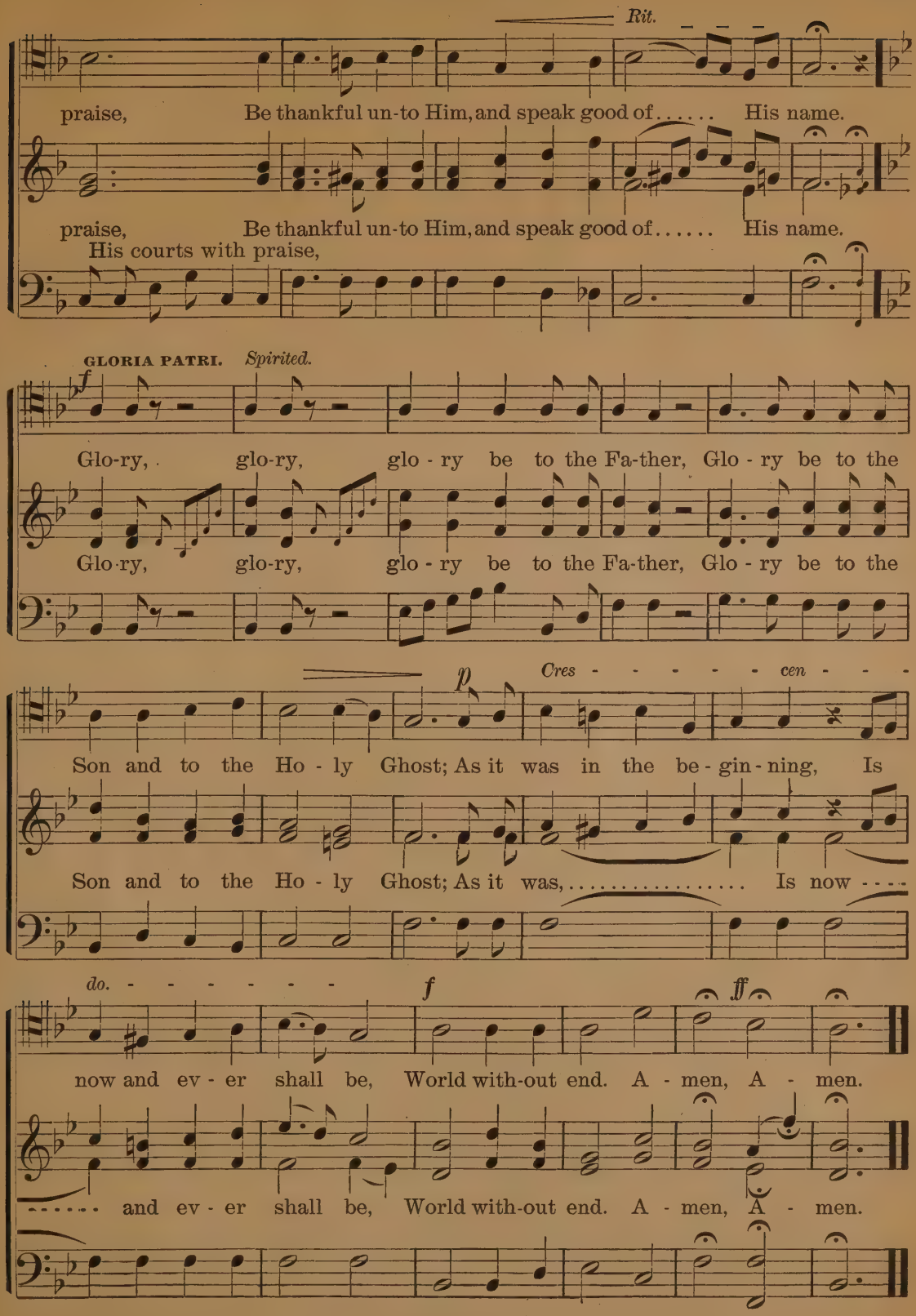

f
f
ff
And climb a - loft in might; The winds and the bil - lows roar.....
And climb a - loft in might; The winds and the bil - lows roar.....
Graceful.
DUET. Soprano and Alto.
Oh, beau-ti - ful ev'n - ing star, Bright, spark - ling ev'n - ing star,
m INST.
Rit.
Shed..... thy love - - - liest beam..... from a - far; (from a - far;)
m
f
We long to be-hold thee a - gain,..... In splendor look down in thy bright-ness; Tho'
We long to be-hold thee a - gain, (a-gain,)In splendor look down in thy bright-ness; Tho'


m
winds and billows may roar, ... Thy love - li-ness we a - dore. Oh, Queen of the
winds and billows may roar, (may roar,) Thy love - li-ness we a - dore. Oh, Queen of the
p
night, sweet-ly smile in thy flight, Lin - ger a-while, beauteous star, thou Queen of the
night, sweet-ly smile in thy flight, Lin - ger a-while, beauteous star, thou Queen of the
night, Oh, lin - ger a-while, ere thy brightness de-part. Farewell, thou beauteous beam,
p Andante.
night, Oh, lin - ger a-while, ere thy brightness de-part. Farewell, thou beauteous beam,
m
fare - well, Farewell, thou beauteous beam, fare - well, Fare - well, fare - well.
ff
pp
fare - well, Farewell, thou beauteous beam, fare - well, Fare - well, fare - well.


Allegro.
A. BEIRLY.
m
f
O..... be joy - ful, Be joy - ful in the Lord! Be
O..... be joy - ful, Be joy - ful in the Lord! Be
m
joy - ful in the Lord, all ye lands of the earth!
joy - ful in the Lord, all ye lands of the earth! Serve the Lord with
m
Cres - - - - - - - - cen - - - - - - - - - - - - -
Serve the Lord with glad - ness, O serve the Lord, And
glad - ness, O serve the Lord with glad - ness, And
Serve the Lord with glad - ness, O serve the Lord, And
- - - do. - - - - - - ff Rit. - - -
1st.
2d.
come be - fore His pres - ence with a song. song.
come be - fore His pres - ence with a song. song.

O be Joyful.


DUET. Andante.
f
Be ye sure that the Lord is God, Be ye sure that the Lord is
Play two measures for a Prelude.
f
God, It is He..... that hath made us, It is He..... that hath
f
made us, And not..... we our-selves, And not..... we our-selves.
Moderato.
Go your way in-to His gates,..... And in-to His courts with
Oh, go your way in-to His gates,..... And in-to His courts with
Go your way in-to His gates with thanksgiving,


Rit.
praise, Be thankful un-to Him, and speak good of..... His name.
praise, Be thankful un-to Him, and speak good of..... His name.
His courts with praise,
GLORIA PATRI. Spirited.
f
Glo-ry, glo-ry, glo - ry be to the Fa-ther, Glo - ry be to the
Glo-ry, glo-ry, glo - ry be to the Fa-ther, Glo - ry be to the
p
Cres - - - - - - cen - - -
Son and to the Ho - ly Ghost; As it was in the be - gin - ning, Is
Son and to the Ho - ly Ghost; As it was,..... Is now ----
do. - - - - - - - -
f
ff
now and ev - er shall be, World with-out end. A - men, A - men.
..... and ev - er shall be, World with-out end. A - men, A - men.

COLUMBIA, QUEEN OF NATIONS.

Poem by
Mrs. F. A. F. WOOD-WHITE.

Respectfully inscribed, by permission, to Mrs. Potter Palmer, Chicago, Ill., President of the Board of Lady Managers of the World's Columbian Exposition.

From "Lucrezia Borgia."
Arr. and composed in part
by A. BEIRLY.

Andantino.

PRELUDE.

f

Rall.

Basses, Tutti.

m

O Co-lum-bia, proud Queen of the na - tions, Rob'd in splen-dor of pur-ple and gold, Tho' ex-

m

Tenors & Basses.

alt - ed in song and in sto - ry, Not the half of thy glo - ry is told; O Co-

Sopranos & Altos.

m

lum - bia, proud Queen of the na - tions, Rob'd in splen - dor of pur - ple and

O Co - lum - bia,

Tenor.

Copyright, 1892, by A. Beirly.

gold, Tho' ex-alt - ed in song and in sto - ry, Not the half of thy glo - ry is
Rob'd in splendor, Thy

m

told; On thy hill-sides, in joy wave the har - vests, In thy val-leys fair homesteads a-
glo - ry is told;

f *dim.* *f* *dim.*

rise! While thy sons and thy daughters in cho - rus, Lift their voic-es in thanks to the

Bass. A - rise! In cho-rus, glad chorus,

f *dim.* *f* *dim.*

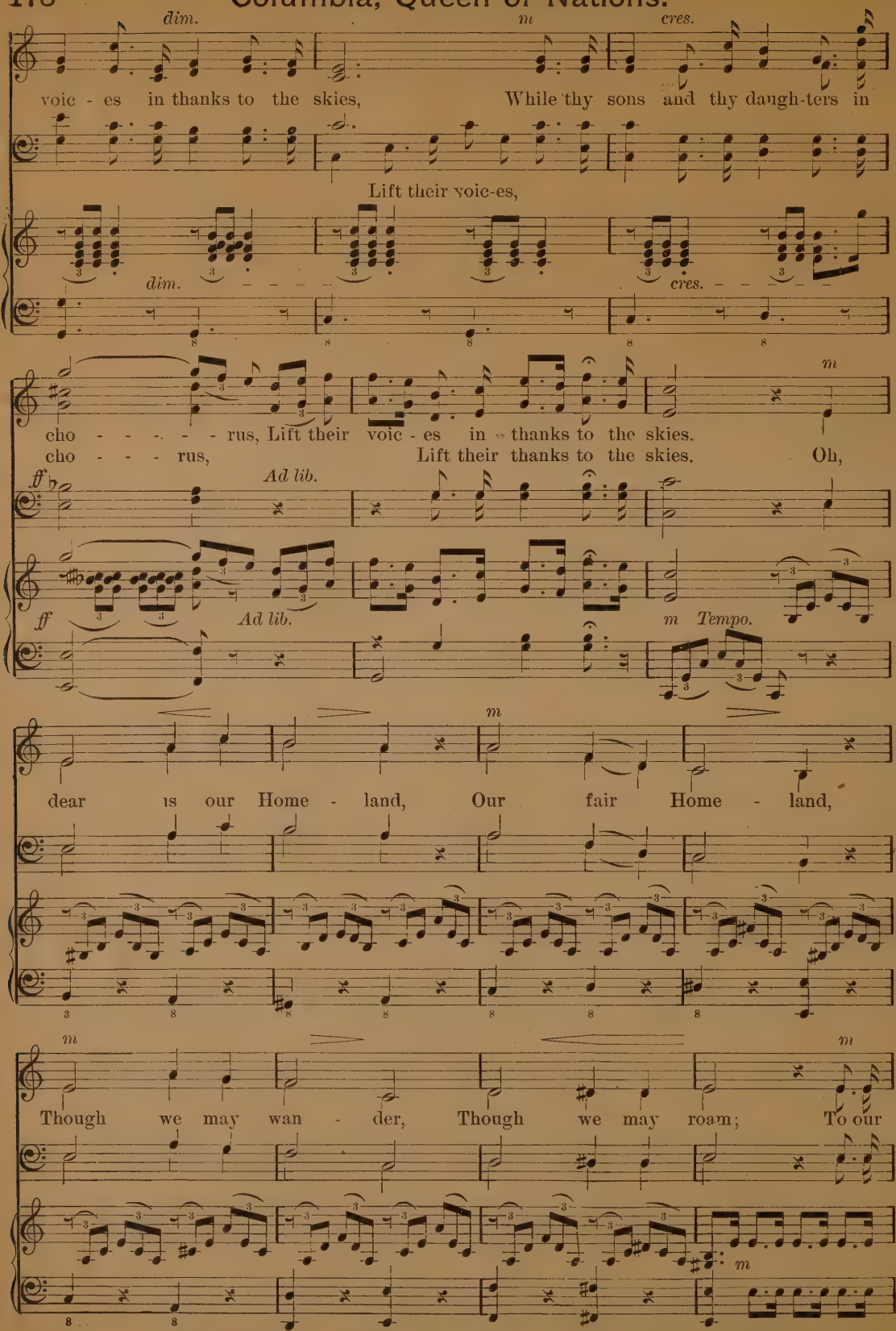
m *cres.* *f*

skies, While thy sons and thy daugh-ters in cho-rus, Lift... their grate-ful

Lift their voices, In cho - rus, Lift their

cres. *f*

Columbia, Queen of Nations.



Homeland we cling, tho' we wan-der, To our Homeland we cling, tho' we wan-der, Tho' we

O..... Co-lum - - - - - - bia,

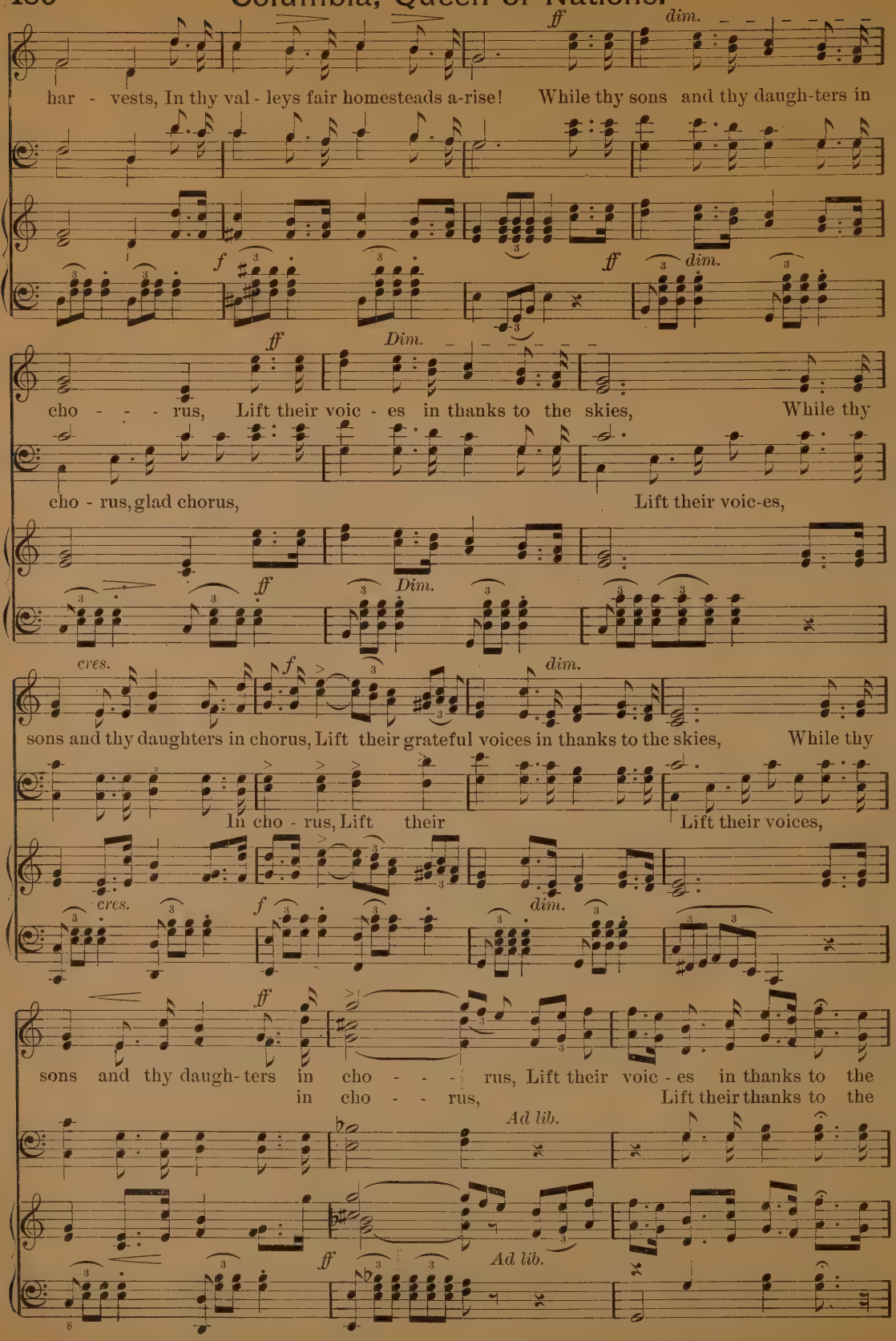
wan-der, tho' we wan-der; O Co-lum-bia, proud Queen of the na - tions, Rob'd in

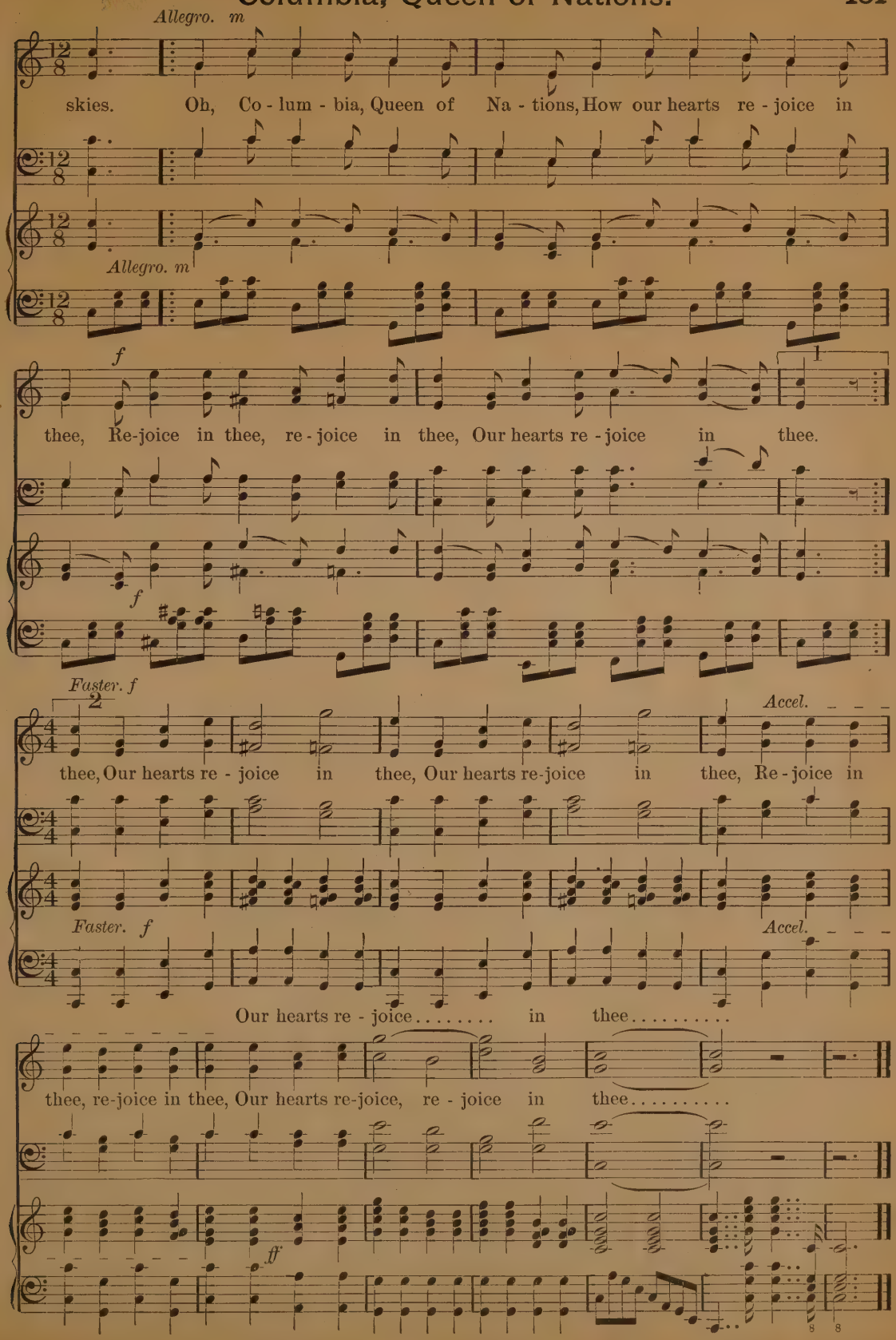
We hail..... thee! Our dear Co - lum - - - - - - -

splen-dor of pur - ple and gold, (pur-ple and gold,) Tho' ex - alt - ed in song and in

..... bia,

sto - ry, Not the half of thy glo - ry is told; On thy hill-sides, in joy wave the


ff
dim.
har - vests, In thy val - leys fair homesteads a-rise! While thy sons and thy daugh-ters in
f
ff
dim.
ff
Dim.
cho - - - rus, Lift their voic - es in thanks to the skies, While thy
cho - rus, glad chorus, Lift their voic-es,
ff
Dim.
cres.
f
dim.
sons and thy daughters in chorus, Lift their grateful voices in thanks to the skies, While thy
In cho - rus, Lift their Lift their voices,
cres.
f
dim.
ff
sons and thy daugh- ters in cho - - - rus, Lift their voic - es in thanks to the
in cho - - rus, Lift their thanks to the
Ad lib.
ff
Ad lib.


Allegro. m
skies. Oh, Co - lum - bia, Queen of Na - tions, How our hearts re - joice in
Allegro. m
f
thee, Re-joice in thee, re - joice in thee, Our hearts re - joice in thee.
f
Faster. f
thee, Our hearts re - joice in thee, Our hearts re-joice in thee, Re - joice in
Accel.
Faster. f
Accel.
Our hearts re - joice..... in thee.....
thee, re-joice in thee, Our hearts re-joice, re - joice in thee.....
ff

HALLELUJAH CHORUS.

HANDEL.

Arranged with simplified voice parts by A. BEIRLY.

f Hal - le - lu - jah!

f Hal - le - lu - jah!

f

f

8va.

8va.

Hal - le lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah! Hal - le - lu - jah!

8va.

ff Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! *f* For the Lord

ff Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! *f* For the Lord

ff

f

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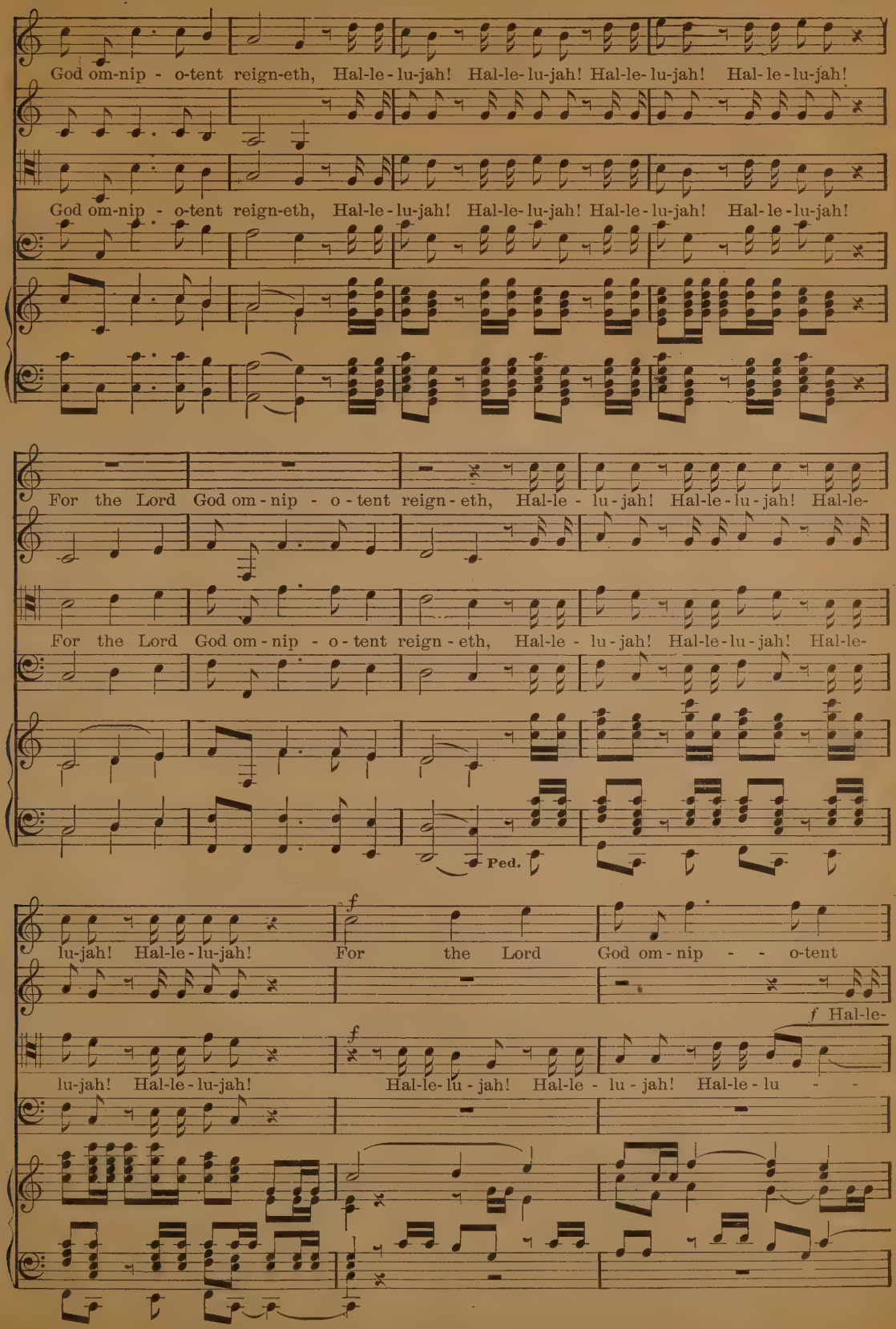
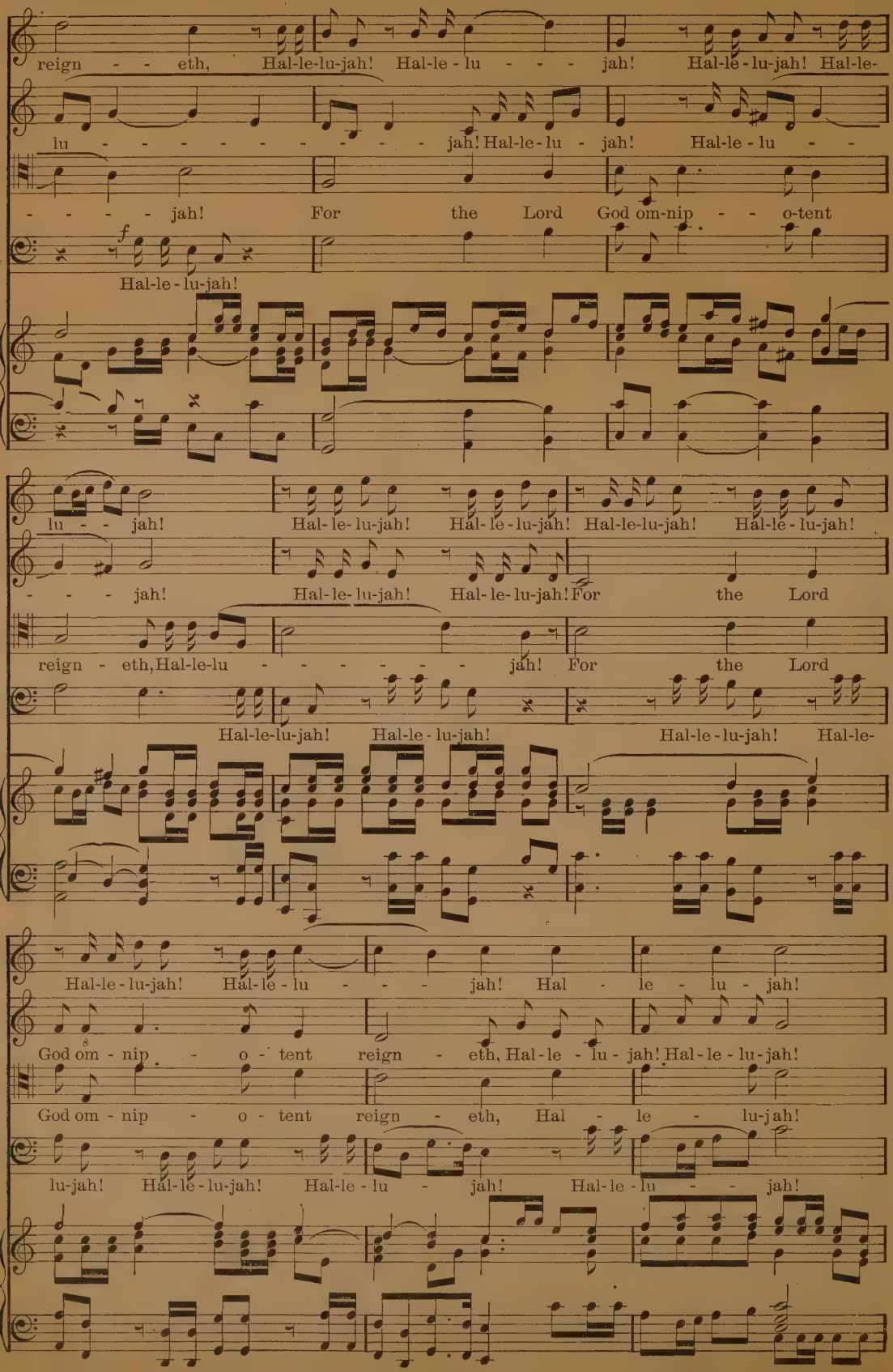
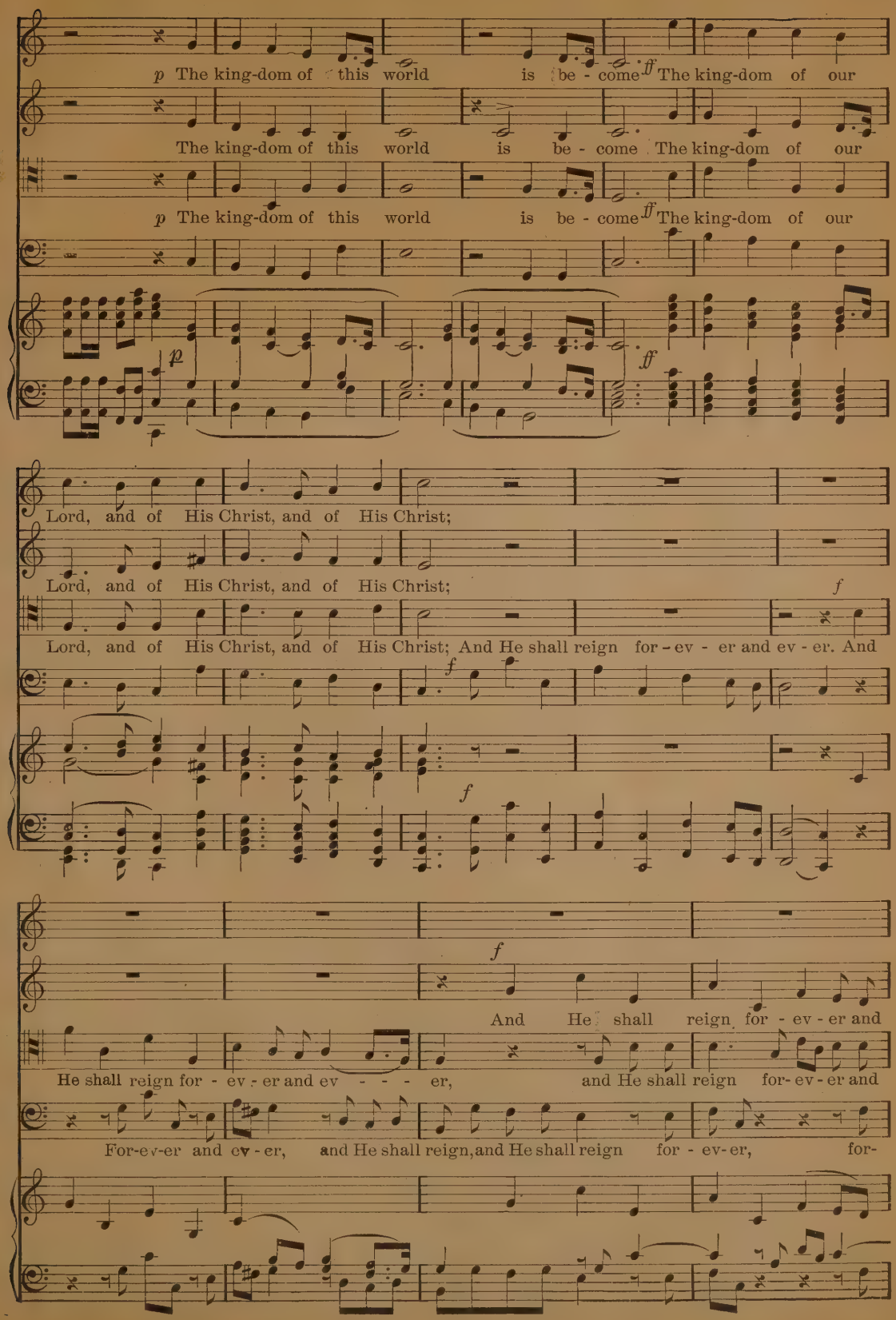

God om-nip - o-tent reign-eth, Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
God om-nip - o-tent reign-eth, Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!
For the Lord God om-nip - o-tent reign-eth, Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-
For the Lord God om-nip - o-tent reign-eth, Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-
Ped.
lu-jah! Hal-le-lu-jah! For the Lord God om-nip - - o-tent
f
f Hal-le-
lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu - -
f

Hallelujah Chorus.




p The king-dom of this world is be - come ff The king-dom of our
The king-dom of this world is be - come The king-dom of our
p The king-dom of this world is be - come ff The king-dom of our
p
ff
Lord, and of His Christ, and of His Christ;
Lord, and of His Christ, and of His Christ;
f
Lord, and of His Christ, and of His Christ; And He shall reign for - ev - er and ev - er. And
f
f
f
And He shall reign for - ev - er and
He shall reign for - ev - er and ev - - - er, and He shall reign for- ev - er and
For-ev-er and ev - er, and He shall reign, and He shall reign for - ev-er, for-

Hallelujah Chorus.

f

And He shall reign for - ev - er and ev - - er,

ev - er, for-ev-er, and He shall reign for - ev - er..... and ev - er,

ev - - er, and He shall reign for-ev-er and ev - er,

ev-er, for-ev - er, for - ev-er and ev-er, for - ev - er, for-ev-er and ev - er,

8va.

m From here to the Fortissimo a Cres. effect.

King of kings..... *m* And Lord of lords.....

m For-ev-er and ev-er, Hal-le-lu-jah! Hal-le-lu-jah! *m* For-ev-er and

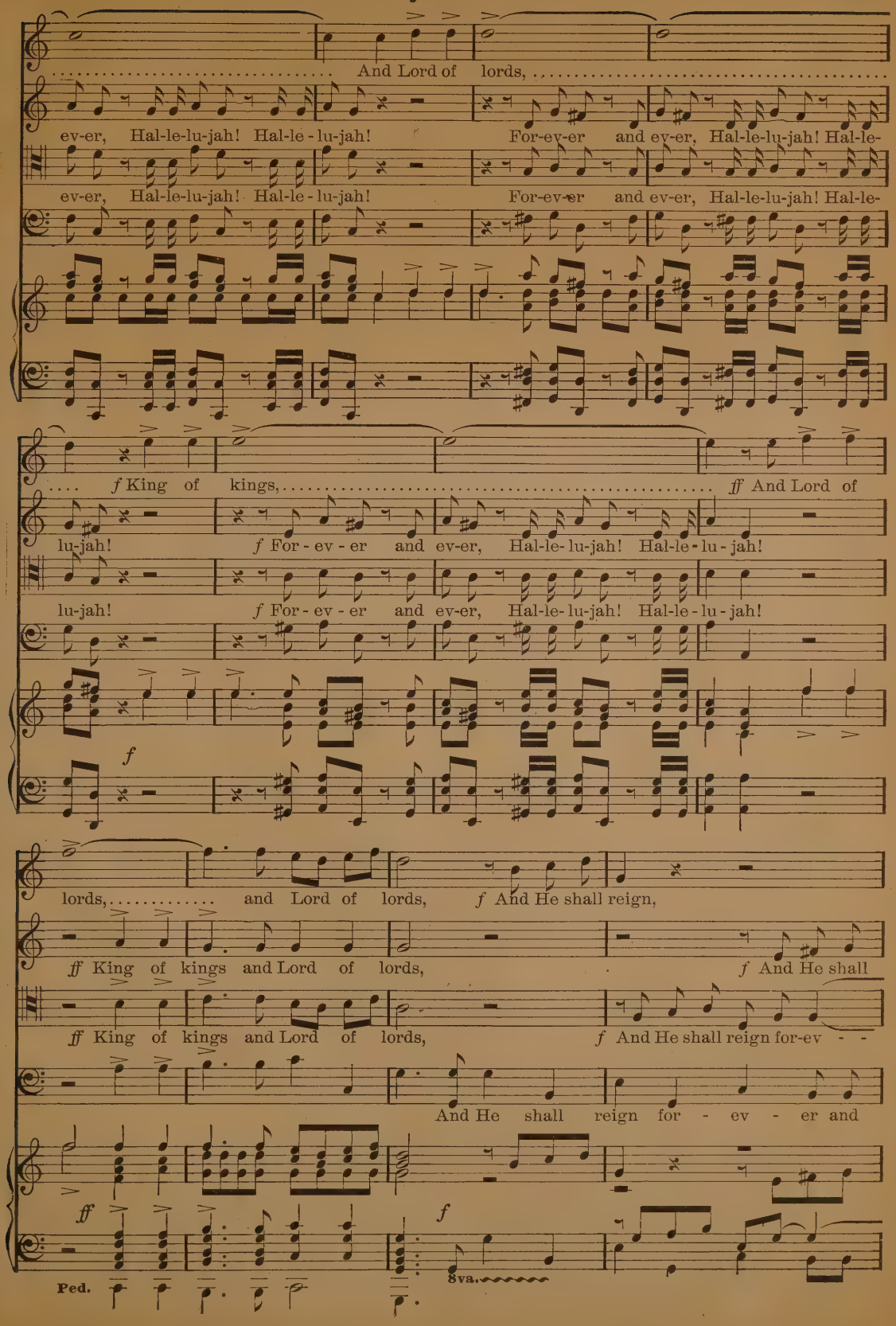
m *m*

..... *f* King of kings,.....

f For-ev-er and

ev - er, Hal - le - lu - jah! Hal - le - lu - jah! *f* For-ev-er and

f


And Lord of lords,
ev-er, Hal-le-lu-jah! Hal-le-lu-jah! For-ev-er and ev-er, Hal-le-lu-jah! Hal-le-
ev-er, Hal-le-lu-jah! Hal-le-lu-jah! For-ev-er and ev-er, Hal-le-lu-jah! Hal-le-
f King of kings,
ff And Lord of
lu-jah! f For-ev-er and ev-er, Hal-le-lu-jah! Hal-le-lu-jah!
lu-jah! f For-ev-er and ev-er, Hal-le-lu-jah! Hal-le-lu-jah!
f
lords, and Lord of lords, f And He shall reign,
ff King of kings and Lord of lords, f And He shall
ff King of kings and Lord of lords, f And He shall reign for-ev - -
And He shall reign for - ev - er and
ff
f
8va.
Ped.

And He shall reign for - ev - er and ev - - er,

reign,..... and He shall reign..... for ev - er and ev - er, *ff* King of

- - - - er, And He shall reign for - ev - er and ev - er, King of

ev - er, And He shall reign for - ev - er and ev - er, King of

ff

For-ev-er and ev-er, Hal-le - lu-jah! Hal-le - lu-jah! And He shall

kings, for-ev-er and ev-er, And Lord of lords, Hal-le - lu-jah! Hal-le - lu-jah! And

kings,..... And Lord of lords,..... And He shall

kings for-ev-er and ev-er, And Lord of lords, Hal-le - lu-jah! Hal-le - lu-jah!

reign for - ev - er, for-ev - er and ev - er, King of kings! and Lord of

He shall reign for - ev - er and ev - er, King of kings! and Lord of

reign for - ev - er, for-ev - er and ev - er, King of kings! and Lord of

Ped.

lords! King of kings! and Lord of lords! And

lords! King of kings! and Lord of lords! And

lords! King of kings! and Lord of lords! And

And He shall

He shall reign for - ev - er and ev - er, King of kings! and Lord of

He shall reign for - ev - er and ev - er, For-ev-er and ev-er, for-ev-er and

He shall reign for - ev - er and ev - er, For-ev-er and ev-er, for-ev-er and

reign for - ev - er, for-ev - er and ev - er,

Ped. 8va.

Adagio.

lords! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal - le - lu - jah!

ev-er, Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal - le - lu - jah!

ev-er, Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal - le - lu - jah!

Adagio.

VOICE CULTURE EXERCISES.

For Chorus or Solo Practice.

No. 1. Sound each note with one breath.

m Ah, ah, ah, ah, ah, ah, ah, ah, Ah, ah, ah, ah, ah, ah, ah ah.

No. 2. *Legato.* Sound four notes with one breath.

A* a e o, A a e o, A a e o, A a e o.

p

No. 3. *Sostenuto e Portamento.* Sound two notes with one breath.

A - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve.

M

No. 4. *Allegretto e Legato.* The syllables Do, Re, Mi, etc., may be sung to this exercise.

A - - - ve, A - - - ve, A - - - - - - - - - - - -

m *Cres - - - - cen - - - do.*

p

- ve, A - - ve, A - - ve, A - - - - - - - - - - ve.

f *m* *Dim.*

*Sound first A as in ah, second as in day.

No. 5. *Andante. Sempre legato.*

p *p* *f*

Ho - - - - - - - - ly, Ho - - - - - - - - ly, Ho - ly,

p *p* *m*

m

Lord God of Sa - ba-oth, Heav'n and earth are full of Thy glo - ry;

m *f*

Ho - - - - ly, Ho - - - - ly, Ho - - - ly, Lord God of

f *f*

m *m*

Sa - ba-oth, Heav'n and earth are full of Thy glo - ry; Ho - - - - ly

m *Rit.*

is..... the Lord, Ho - - - - - - - ly is the Lord our God.

CONTENTS

PAGE.

A forest ramble..... 56
America..... 35
Auld lang syne..... 79
Aunt Dinah's hymn..... 54
Away we go..... 37

Beautiful flag of liberty..... 68
Beyond the river..... 62

Child's offering..... 55
Chord spelling..... 20
Columbia, queen of nations..... 176
Come away to the woods..... 94
Come, thou Almighty King..... 49

Elementary studies..... 3
Evening song..... 87

Fairy voices..... 124
Florence..... 32
For thy mercy..... 53
Freedom's call..... 136
From the cross uplifted..... 80

Gaily home we go..... 38
Give thanks to God..... 137
Go forth..... 25
Good morning..... 115
Good night..... 48
Gordon..... 57
Go where glory waits thee..... 40
Greatly to be praised..... 116

Hail! home of liberty..... 122
Hail the morn..... 152
Hallelujah chorus..... 182
Hark! the mellow horn..... 134
Hark! the song of jubilee..... 140
Haste thee, fairy..... 23
Heavenly Friend..... 33
High Priest..... 33
Home above..... 75
Home, sweet home..... 78

In Summer days..... 66
I will praise Him..... 101

Just as I am..... 39

Let it pass..... 29
Lord, we come..... 30
Love divine..... 31

Magee..... 26
Merry little brooklet..... 52
Merrily oh..... 104
Music makes a merry heart..... 108

PAGE.

My lady sleeps..... 43
My Redeemer..... 30

Nearer home..... 88
New Year bells..... 42
None so gay as we..... 28

Oh, come with me..... 82
Oh, how excellent..... 130
Oh, lovely evening star..... 168
O be joyful..... 173
O sing again..... 22
Old hundred..... 133
On the silvery sea..... 144
Our Nation, O Lord..... 110
Our "Thomas-Cat"..... 74

Passing away..... 41
Practical exercises..... 10
Praise ye the Father..... 149

Ring the bells..... 24
Row, boatman, row..... 98

Sailing the sea..... 46
Softly roam..... 36
Somewhere..... 114
Song of praise..... 21
Songs that mother sang..... 84
Strew the fair garlands..... 67
Summer rain..... 64
Sunshine..... 83
Sweet rest..... 58
Sweet visions of childhood..... 156
Sweet Zion bells..... 44

The cottage on the hill..... 50
The golden shore..... 45
The Lord is King..... 31
The Lord is my Shepherd..... 90
The midshipmite..... 60
The monarch of the woods..... 120
The old farm gate..... 70
They that trust..... 160
Those evening bells..... 27
Traveling home..... 26
Twilight falls..... 23

Village in the valley..... 165
Voice culture exercises..... 190

We're bound for Canaan's land..... 109
We're sailing..... 91
We speed away..... 76
Worship..... 32
Winter sport..... 34
Wisdom's bells..... 86

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RELATIVE FUNDAMENTAL KEYS.

C Major. — A Minor.

Do. — La.

ILLUSTRATION.

TRANSPOSITION OF THE MAJOR SCALE BY "FOURTHS."

B C_ _ _ _ _Bb

C Maj. — F Maj.

Transposed.

1 2 3 4 5 6 7 8 — 1 2 3 4 5 6

Do. Fa - - - - - Do.

By placing a ♭ (flat) on the degree of the staff corresponding with tone "4" of this transposed scale, the intervals become properly arranged and the flat becomes the sign for the new Key.

EXPLANATORY.

Transposition by "fourths," starting at the fundamental Keys, is carried through the major and minor Keys to the en-harmonic change; thence through the sharp-signature Keys to the fundamentals.

SEE LEFT HAND CIRCLE.

ILLUSTRATION.

By placing a ♭ (flat) on the degree of the staff corresponding with tone "6" of this transposed scale, the intervals become properly arranged and the flat becomes the sign for the new Key.

Transposition of the Minor Scale by "fourths."

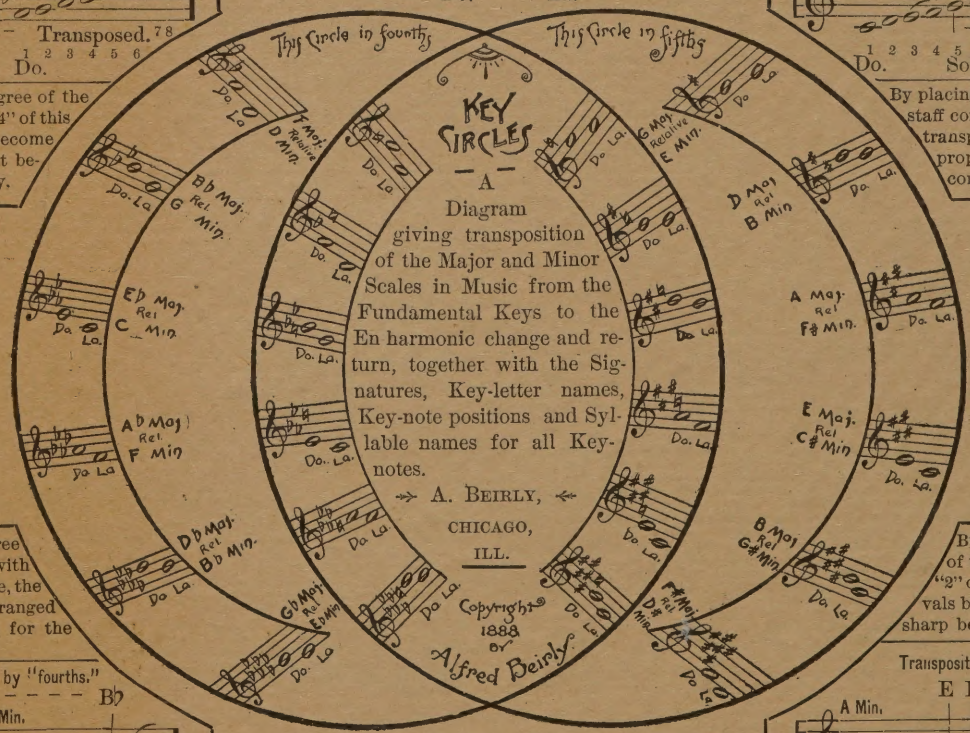
B C- - - - - - - - - - - - Bb

A Min. — D Min.

Transposed.

1 2 3 4 5 6 7 8 — 1 2 3 4 5 6 7 8

La. Re - - - - - - La.



Do. — Do.

Gb Major. — F♯ Major.

EN-HARMONIC CHANGE.

ILLUSTRATION.

TRANSPOSITION OF THE MAJOR SCALE BY "FIFTHS."

E F_ _ _ _ _ _ _ _ _ _ _ F♯

C Maj. — G Maj.

Transposed.

1 2 3 4 5 6 7 8 — 1 2 3 4 5 6 7 8

Do. Sol - - - - - Do.

By placing a ♯ (sharp) on the degree of the staff corresponding with tone "7" of this transposed scale, the intervals become properly arranged, and the sharp becomes the sign for the new Key.

EXPLANATORY.

Transposition by "fifths," starting at the fundamental Keys, is carried through the major and minor Keys to the en-harmonic change; thence through the flat-signature Keys to the fundamentals.

SEE RIGHT HAND CIRCLE.

ILLUSTRATION.

By placing a ♯ (sharp) on the degree of the staff corresponding with tone "2" of this transposed scale, the intervals become properly arranged and the sharp becomes the sign for the new Key.

Transposition of the Minor Scale by "fifths."

E F- - - -F♯

A Min. — E Min.

Transposed.

1 2 3 4 5 6 7 8 — 1 2 3 4 5 6 7 8

La. Mi - - - - La.

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